

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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JUNE 1, 1889.

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Annual Subscription, Postage-free, 5s.

CRYSTAL PALACE.—Madame ALBANI, Madame PATEY, Mr. EDWARD LLOYD, and Signor FOLI will sing in Grand Performance, on Handel Festival Scale, of Mendelssohn's Oratorio *ELIJAH*, SATURDAY, June 22. Chorus and Orchestra, 3,000 performers. Conductor, Mr. August Manns. Numbered Seats, Half-a-Guinea and 7s. 6d. (including admission), may now be booked at the Crystal Palace, and at usual Agents.

THE ASSOCIATION OF TONIC SOL-FA CHOIRS

(IN UNION WITH THE TONIC SOL-FA COLLEGE).

THE SIXTH ANNUAL CHORAL FESTIVAL

WILL BE HELD AT

THE CRYSTAL PALACE,

ON SATURDAY, JUNE 29, 1889.

PROGRAMME.

12.30 p.m. In the Opera Theatre, Root's Operetta *THE FLOWER QUEEN* will be performed by the Choir of the Forest Gate Juvenile School of Music. Conductor, Mr. W. HARDING BONNER.

2.0 p.m. In the Concert Hall, CHORAL COMPETITION. Adjudicator, JOSEPH BARNBY, Esq.

4.0 p.m. On Handel Orchestra, Grand United Performance of Mendelssohn's *ATHALIE*, and a Miscellaneous Selection, with full Orchestral Accompaniment.

Soloists:

Miss CLARA LEIGHTON. Miss CLARA DOWLE.

Madame ANNIE WILLIAMS.

Conductor: Mr. L. C. VENABLES.

Organist: Mr. H. W. WESTON, Mus. B., F.C.O.

* An unpublished Fugue, written by Mendelssohn as the closing number of "Athalie," will be performed for the first time.

7.0 p.m. In the Concert Hall, GRAND EVENING CONCERT:

Mr. W. G. McNAUGHT'S CHOIR.

Mr. W. T. SAMUEL'S SWANSEA CHOIR,

WITH FULL BAND

MACFARREN'S "MAY DAY,"

and a Miscellaneous Selection, including Welsh Part-Songs, &c.

Soloists:

Madame KATE NICHOLLS. Miss MINNIE ROBINSON.

Mr. J. D. THOMAS. Mr. DAVID HUGHES.

Tickets, 1s. 6d., including admission and rail from London Stations; and tickets for reserved seats for Afternoon and Evening Concerts can be obtained from the usual Agents, or from Mr. G. W. Williams, Ticket Manager, 102, Antill Road, Bow, London, E., or Mr. Chas. Iscard, Hon. Sec., 40, Hatchard Road, Upper Holloway, London, N.

MISS FUSSELLE has the honour to announce her FIRST GRAND EVENING CONCERT, under distinguished patronage, at the Princes' Hall, on TUESDAY, JUNE 4, at eight o'clock. Artists: Miss Hilda Coward, Miss Marian Helmore, and Miss Fusselle, Miss Coyte Turner, and Madame Antoinette Sterling; Mr. Harper Kearton, Mr. Dalgety Henderson, Mr. James Budd, and Mr. Robert Hilton. Pianoforte, Miss Margaret Gyde and Mr. J. H. Leipold, Violin, Signor Guido Papini. The St. George's Glee Union (Conductor, Mr. Joseph Monday). Conductors, Mr. J. H. Leipold, Herr S. Lehmeier, Mr. Theodore Drew.—Sofa stalls numbered and reserved, 7s. 6d.; family tickets to admit three, £1 1s.; stalls, 5s.; balcony, 3s.; admission, 1s. Tickets may be obtained of Miss Fusselle, 37, Harrington Square, N.W.; usual Agents, and Tree's Office, St. James's Hall.

THE LONDON COLLEGE OF MUSIC,

54, GREAT MARLBOROUGH STREET, LONDON, W.

FOR EXAMINATIONS IN PRACTICAL AND THEORETICAL MUSIC.

PATRONS.

Sir GEORGE J. ELVEY, Mus. Doc., Oxon.

Sir ARTHUR SULLIVAN, Mus. Doc., Oxon. and Cantab.

Sir HERBERT S. OAKELEY, Mus. Doc., Oxon., Dublin, St. Andrew's, L.L.D., Professor of Music, Edinburgh University.

HONORARY PRESIDENT.

WM. H. CUMMINGS, Esq., Professor, R.A.M.; Hon. Treasurer, Royal Society of Musicians.

The above College holds periodical Examinations in Pianoforte Playing, Singing, Theory, and all branches of Music, and grants Certificates to all successful Candidates, irrespective of age.

The next Examination will take place in July, when Silver and Bronze Medals will be awarded. Important reductions in fees.

Local Representatives required for Vacancies. Apply to Secretary.

GLoucester Musical Festival,

SEPTEMBER 3, 4, 5, and 6, 1889.

MADAME ALBANI.

Miss ANNA WILLIAMS.

Miss HILDA WILSON.

Mr. EDWARD LLOYD.

Mr. BARRINGTON FOOTE.

Mrs. AMBLER BRERETON.

Miss MARY MORGAN.

Mr. W. NICHOLL.

Mr. BRERETON.

LEADER ..

Mr. CARRODUS.

CONDUCTOR ..

Mr. C. LEE WILLIAMS.

Prices of Admission: Reserved Seats, 15s. to 1s.; Unreserved, 3s. 6d. to 1s. Serial Tickets, £4 each.

For Regulations, Programmes, Tickets, &c., apply to Messrs. Partidge and Robins, 155, Westgate Street, Gloucester.

COLLEGE OF ORGANISTS,

HART STREET, BLOOMSBURY, W.C.

THE LIBRARY IS OPEN ON TUESDAYS from 7 to 9 p.m.

June 4 Mr. G. Ernest Lake will read a paper on "The Duties and Responsibilities of the Organist."

July 16 F.C.O. Examination (Paper Work).

" 17, 18 F.C.O. Examination (Organ Playing).

" 19 Diploma Distribution.

" 23 A.C.O. Examination (Paper Work).

" 24, 25 A.C.O. Examination (Organ Playing).

" 26 Diploma Distribution.

" 30 Annual General Meeting. The College address

(temporary premises) is now Bloomsbury Mansion, Hart Street, New Oxford Street, W.C.

Further arrangements and particulars will be duly announced.

E. H. TURPIN, Hon. Secretary.

GUILD OF ORGANISTS,

89, CHANCERY LANE, LONDON, W.C.

Patron: The Right Rev. the LORD BISHOP OF LONDON.

President: Sir HERBERT OAKELEY, Mus. Doc., D.C.L.

The ANNUAL GENERAL MEETING will be held at Lonsdale Chambers, 27, Chancery Lane, W.C., on THURSDAY, June 7, at 4 p.m.

The next Examination for Fellowship (F. Gld. O.) will be held on July 23 and 24.

By order of the Council,

J. T. FIELD, Sub-Warden.

MORETON HAND, Hon. Sec., *pro tem.*

MUSIC SCHOOL.—CHURCH OF ENGLAND

HIGH SCHOOL for GIRLS (Limited), 6, Upper Baker Street, Regent's Park—Head Music Mistress, Miss Macrone, late Professor of Royal Academy of Music. Fee, three guineas per term. Children from 8 to 13 allowed to begin and continue for two guineas per term. Pupils not in the School pay an entrance fee of one guinea. The fees payable in advance. Pupils wishing to join Violin Class under Mdlle. Gabrielle Vaillant to send in their names to Miss Macrone.

E. J. HOLLAND, Chairman.

LONDON ORGAN SCHOOL AND INTER-

NATIONAL COLLEGE OF MUSIC.—Patron: His Grace the Archbishop of CANTERBURY. Established 1865. Founder: The Rev. SCOTSON CLARK. Principal: HENRY CLARK. Solo Singing, Pianoforte, Organ, Violin, Harmony, and all musical subjects taught. Terms, from £1 1s. All the pupils were successful at the recent examination at the College of Organists. Orchestral Practices on Wednesday evenings (Conductor, G. W. L. Marshall Hall). Operatic Class (Conductor, Signor Fiori). Harmony, Counterpoint, &c., taught by correspondence (T. H. Y. Trotter, M.A., Mus. Bac., Oxon.). All further particulars to be obtained from the Secretary, 3, Princes Street, Cavendish Square, W.

BIRMINGHAM BRANCH, LONDON CON-

SERVATOIRE OF MUSIC ("Messrs. Harrison's").—The Director attends Mondays to award Resident and other Scholarships, also London introductions. Forms and prospectus, Secretary, 66, Porchester Road, W.

ORGAN and VIOLIN RECITAL.—Mr. G. F.

HUNTLEY and Mr. H. W. HUNT will give a RECITAL at St. George's, Camden Hill, Kensington, W., on MONDAY, June 17, at 5.30. The programme will include:—Thema mit Veränderungen, Abendlied, and Ouverture (Rheinberger), Adagio (Merkel), Rhapsodie and Fantasia (Saint-Saens), Prelude and Fugue in E (Stanford). Vocal Solos by Madame Carrie Blackwell.

PROFESSIONAL NOTICES.

MADAME ANNIE ALBU (Soprano).

Concerts and Oratorio, address, 10, Albert Terrace, Blackpool.

MISS EFFIE CLEMENTS (Soprano).

Address, 36, Albion Street, Hyde Park, W.

MISS NORAH D'ARCY (Soprano).

For Morning Concerts and At Homes. Lessons given. Address, care of Mr. Tuddenham, 304, Regent Street, W.

MISS MARY DITCHBURN (Medalist, Soprano)

(First-class Society of Arts).

For Oratorios, Cantatas, Ballads, &c., 21, Albany Rd., Stroud Green, N.

MISS MARJORIE EATON (Soprano)

(Pupil of W. Shakespeare, Esq.).

For Concerts, Oratorios, At Homes, &c., 22, York Place, Portman Square, W.; and 237, Katherine Street, Ashton-under-Lyne.

MISS FUSSELLE (Soprano)

(Pupil of Madame Sainton-Dolby, formerly her Assistant Professor; Licentiate (Artist) of the Royal Academy of Music).

For Concerts, Oratorios, &c., address, 37, Harrington Square, N.W.

MISS MAY GOODE (Soprano).

For Oratorios, Concerts, &c., address, Piercy Watson, Professor of Singing, St. Cecilia, Leamington Spa.

MADAME PROBERT-GOODWIN (Soprano),

Oratorio, Cantata, or Ballad Concerts. Arundel House, Woodfield Rd., Redland, Bristol; or, 44, Tressilian Rd., St. John's, London, S.E.

MISS EVELYN LEWIS (Soprano).

For Oratorios, Miscellaneous Concerts, &c., address, The Fosse, Syston, near Leicester.

MISS EDITH STEVENS (Soprano)

(Pupil of Mr. Fred. Walker)

Is open to engagements for Oratorio, Classical and Ballad Concerts, Organ Recitals, &c. Address, Beverley House, Barnes, Surrey; or, Mr. Sexton, 447, West Strand.

MISS ESMÉE WOODFORD (Soprano).

(Reference, W. H. Cummings, Esq.)

For Oratorios, Concerts, &c., address, 37, Eardley Crescent, S.W.

MDLLE. JOSÉ D'ARCONVILLE (Contralto),

Parsonage Road, Withington, Manchester.

MISS EMILY FOXCROFT (Contralto),

Gold Medalist, L.A.M., 1888; First-class Society of Arts, &c. Oratorios, Ballad Concerts, &c., for terms and vacant dates, 3, Holford St., W.C.

MISS KATE MILNER (Contralto).

For Oratorio, Operatic or Ballad Concerts, Lessons, &c., 21, Cromwell Grove, West Kensington Park.

MISS MAUDE SPENCER (Contralto).

For Concerts, Soirées, and Private Parties, address, 14, Riversdale Road, Highbury Park.

MISS ISABEL STEDMAN (Contralto).

For Oratorios, Concerts, address, The Manor House, Weymouth.

MISS COYTE TURNER (Contralto).

For Concerts, Oratorios, &c. Address, 21, Alexandra Road, Finsbury Park, London, N.

MISS MARY WILLIS (Contralto or Mezzo-Soprano)

Pupil of the late Madame Sainton-Dolby, and Assistant Professor in her Academy; also Professor in the Hyde Park Academy of Music. For Oratorios, Concerts, &c., address, 9, Rochester Terrace, Camden Road, N.W.

MR. MASKELL HARDY

(Principal Tenor of Her Majesty's Chapel Royal, Hampton Court), 5, Eversleigh Road, Shaftesbury Park, S.W.

MR. GEO. W. R. HOARE (Tenor)

(Pupil of W. H. Cummings, Esq., and J. B. Welch, Esq.).

For Oratorios, Concerts, Operatic Recitals, address, Dudley House, Stockwell Park Road.

MR. LLOYD JAMES (Tenor).

For Concerts and Oratorios, address, Smethwick, Birmingham. References kindly permitted to A. J. Caldicott, Esq., Atherstone Terrace, Gloucester Road.

MR. HARRY STUBBS, R.C.M. (Tenor),

St. George's Chapel, Windsor.

Address, 18, The Cloisters.

MR. HENRY BAILEY (Baritone).

Address, 15, Pasley Road, Manor Place, Walworth, S.E.

MR. GEORGE E. BARWELL (Baritone).

For Oratorios, Concerts, &c., address, 32, St. George's Road, Brighton.

MR. HAMILTON BENNARD (Baritone).

For Oratorios, Ballad Concerts, &c., Chilton House, Alkham Road, N.

MR. HILTON CARTER (Baritone).

Oratorios, Ballads, &c. 103, Wilberforce Road, Finsbury Park, N. "The treat of the evening was the singing of Mr. Hilton Carter, of London, who has a very fine baritone voice."—*Sevenoaks Chronicle*.

MR. ARTHUR M. SHORE, R.C.M. (Baritone)

(Pupil of Signori Alberto Visetti and Franco Novara).

For Oratorios, Ballad Concerts, &c. Has vacancies for pupils for Singing and Violin. 13, Hammersmith Road, Kensington, W.

MR. W. WANDESFORDE (Baritone).

Rochester House, Brook Green, W.

MR. LUCAS WILLIAMS (Baritone).

Oratorios, Ballad Concerts, &c., address, 9, Upper Woburn Place, W.C.

MR. HOWARD LEES (Bass).

For Oratorios, Concerts, &c., address, Delph, Manchester.

MR. CECIL P. TRESILIAN (Bass)

(Wells Cathedral).

For Oratorios, Ballads, &c., 18, Sadler Street, Wells, Somerset.

MR. CHARLES OSBORNE (Solo Pianist)

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For Concerts, Lessons, At Homes, &c., address, 6, Lonsdale Square, Barnsbury, N.

MISS FRANCES DOUGLASS (Soprano),

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MISS HELEN HUGHES (Soprano)

Engagements for Oratorios, Concerts, and At Homes. References to Conductors and Professors. Address, Cleveland House, Romford Road, London, E.

MISS MAUD LESLIE (Soprano)

desires that all communications respecting Concert Engagements, &c., be addressed to her residence, 47, Crystal Palace Road, Dulwich, S.E.

MISS EDITH MARRIOTT (Soprano)

begs to notify her CHANGE OF ADDRESS to Oaklands, Parson's Green, S.W., where she desires letters respecting Concert Engagements or Pupils to be addressed; or, to Mr. W. Marriott, 295, Oxford Street, W.

MADAME LAURA SMART (Soprano)

requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MR. JAMES GAWTHROP (Tenor),

Gentleman of Her Majesty's Chapel Royal, St. James's, begs that all communications be addressed to 34, Priory Park Road, Kilburn, N.W.

MR. HOLBERRY HAGYARD (Principal Tenor),

Trinity College, Cambridge) desires to say that he will reside in London next season. All communications to be addressed as above; or, Mr. N. Vert, 6, Cork Street, Burlington Gardens, W.

MR. JAMES LEYLAND (Tenor). *Répertoire:*

"Elijah," "Creation," "Messiah," "Golden Legend," "Red Cross Knight," "On Shore and Sea," "Acis and Galatea," "Athalie," "Faust," "Judas Macabreus," "St. Paul," "Hymn of Praise," "Bridal of Triemarine," &c. Address, Summerfield, Leicester Street, Southport.

MR. EGBERT ROBERTS (Bass)

requests that all communications respecting Oratorios, Opera, or Concerts be addressed, 49, Pentonville Road, N.

MISS MARY OSMOND, Mrs. SEYMOUR KELLY,

Mr. CHARLES E. PILLOW, and Mr. SEYMOUR KELLY. For Oratorios, Concerts, &c., address, 60, East Street, Chichester.

HARP LESSONS.—MISS DIXON, ex-Scholar

of the Royal College of Music, and Pupil of Mr. John Thomas (Harpist to Her Majesty the Queen), gives Harp Lessons and accepts engagements for Concerts and At Homes. Special arrangements made for Schools. Address, 82, Talbot Road, Bayswater, W.

MISS CLARA TITTERTON, Associate and Silver

Medalist, R.A.M., First Class Certificate Society of Arts, &c., &c., receives PUPILS for the VIOLIN and PIANOFORTE on moderate terms. Lessons given at pupils' own residences. Schools attended. Miss Titterton also accepts engagements for Concerts and At Homes. 38, Agate Road, The Grove, W.

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teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

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HARMONY, COUNTERPOINT, &c., and prepares Candidates for Musical Examinations by post. Personal Lessons in Theory or Pianoforte given at own or pupil's residence, or at 84, New Bond Street, W. Schools attended. Organ Lessons, Willersley House, Wellington Road, Old Charlton.

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MR. E. F. BARKER, F.C.O., is prepared to receive Pupils for ORGAN, PIANOFORTE, HARMONY, COUNTERPOINT, &c. All communications to his new address, 45, Miranda Road, Upper Holloway, N.

MR. WM. BLAKELEY, Mus. Bac., Trin. Coll., Tor.—Candidates successfully prepared by Post for MUSICAL EXAMINATIONS. Latest successes: Mus. Bac., Toronto, 1887; First and Second Exams., 1888 Final Exams.; all First Class, &c. 23, Gillespie Crescent, Edinburgh.

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MR. ARTHUR CARNALL, Mus. Bac., Cantab., gives LESSONS in HARMONY, &c., by Post. 9, Avington Grove, Penge, S.E.

C. CHAMBERS, Mus. Doc., Cantab., F.C.O., teaches HARMONY, &c., by post. Address, 86, Rye Hill, Newcastle-on-Tyne.

DR. CROW, of Ripon Cathedral, teaches HARMONY, COUNTERPOINT, FUGUE, &c., by Correspondence.

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MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., TEACHES HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Latest successes: Mus. Bac., Final, Cantab., 1886; A.C.O., L.R.A.M., and Mus. Bac., Toronto, 1887 and 1888, First, Second, and Final, all in First Class, &c.—Ashburn, Derbyshire.

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PIANO, HARMONY, COUNTERPOINT, Lessons Personally or by Correspondence. Miss Champion, A.Mus., 7, Weymouth Street, Portland Place, London.

MR. WALTER MACKWAY begs to notify his CHANGE OF RESIDENCE to 400, Clapham Road, S.W.

BIRTH.—May 24, at 3, St. Mark's Place, Torquay, the wife of ORLANDO A. MANSFIELD, Mus. Bac., F.C.O., of a Son.

OXFORD, NEW COLLEGE.—CHORISTERS WANTED.—Trial of Boys' voices on Friday, June 28. Apply to the Precentor.

SOLO BOY WANTED, for the Choir of the Parish Church, Beckenham. Duties on Sundays, Friday evening practices, and the great Festivals. Salary, £30 per annum. Address, G. J. Hall, F.C.O., 1, Church Villas, Beckenham.

LADIES' VOICES WANTED, for Concerts, Solo and Chorus, trained and otherwise. Send particulars to C. K., 65, Osney Crescent, N.W.

ALTO WANTED, for St. Mark's Church, West Hackney. £10. G. E. Ibbes, 5, Rendlesham Road, Clapton, N.E.

ALTO WANTED, for St. Andrew Undershaft, Leadenhall Street, E.C. Stipend, £12 per annum. Apply, by letter, to W. M. Wait, 39, Median Road, Clapton, N.E.

ALTO WANTED, for All Saints', Kensington Park, W. Duties: Sundays, great festivals, and one weekly rehearsal. Salary, £12. Address, Ernest Lake, Esq., 57, Burlington Road, W.

ALTO WANTED.—All Saints', Blackheath. Two Sunday Services. Weekly Rehearsal. Salary, £20. Apply, Richard Lemaire, Esq., Erith.

A TENOR and a BASS (not Baritone) REQUIRED, for the Choir at All Saints', Margaret Street, W. Duties: two services on Sundays, Good Friday, and Christmas Day, and a weekly Rehearsal on Fridays, at 6 p.m. Salary, £25, and 10s. 6d. extra allowed for each extra day's services (vacation of four Sundays in the Summer). A good Reader indispensable. Apply, by letter, to Mr. W. S. Hoyte, 68, Boundary Road, N.W.

TENORS and BASSES WANTED, for Surpliced Choir. Travelling expenses allowed. Apply, Wednesdays, 8 p.m., or on Sundays, to Mr. George Cooper, Christ Church, Newgate St., E.C.

ST. MICHAEL'S, Chester Square, S.W. (Vicar, The Rev. Canon Fleming).—There are VACANCIES in this Voluntary Choir for GENTLEMEN with good Voices. Tenors preferred. Apply to Mr. Naylor, Organist, 16, Gerald Road, Chester Square; or at the Church any Thursday after 8.30 p.m.

CHRIST CHURCH CATHEDRAL, Oxford.—There is a VACANCY in the Choir for a TENOR. Salary, £90 per annum. Candidates must be confirmed Members of the Church of England, and good readers of Cathedral Music from both the C and G clefs. Age must not exceed 30. Travelling expenses will be allowed to those only who prove themselves on trial eligible for a Cathedral Choir. Apply, by letter, giving references, not testimonials, on or before Saturday, June 8, to the Organist, Christ Church, Oxford.

WANTED, BASS and ALTO, for St. John's Church, Kilburn, N.W. Salary, £10. Good reading indispensable. Apply, Mr. Edward E. Douglas-Smith, A.C.O., 161, Ledbury Road, Bayswater, W.

BASS WANTED, All Saints', Devonshire Road, South Lambeth. Stipend, £8. Apply at the Church, Mondays, 8 o'clock.

WANTED, a SECOND BASS, salary, £10, and a SOLO BOY (Soprano), £12. Apply, by letter, to Rev. W. Wragge, St. Jude's Vicarage, Commercial Street, E.

ALTO wishes to join **QUARTET** or **GLEE PARTY**.
H. F., Oakleigh, Wheathill Road, Anerley.

FIRST BASS (good Reader) requires a **SITUATION** in a Catholic Choir. A. S., 8, The Grove, South Lambeth Road.

LAY CLERKSHIP.—Bass (young), Pupil of well-known Master, desires **SITUATION** in Cathedral Choir as **LAY CLERK** or **DEPUTY**. Well acquainted with Church music, good Reader, &c. Communicant. Address, Chorister, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1889.

DR. HUEFFER'S LAST WORK.*

THE circumstances under which this volume of essays makes its appearance render it inappropriate and undesirable for a reviewer to approach his task in a spirit of searching scrutiny. Many of the statements contained therein would probably have been modified or revised had the author lived. The annals of music are full of unexpected vicissitudes, which render it unsafe to dogmatise or predict. Again, the present work is only a slender instalment of the *magnum opus* projected by the author; and the alternative title is a far more accurate indication of its contents than that which appears on the cover. And finally, a very considerable portion of the whole has already seen the light in the pages of the *Quarterly* and *Fortnightly* reviews, and has been commented on at the time of its publication. But while disclaiming the intention of subjecting these pages to minute criticism, we must equally disclaim the intention of adopting the *de mortuis* method. It is impossible to avoid recognising the very considerable intellectual equipment with which the late musical critic of the *Times* was provided. It is equally impossible to avoid regretting the lack of sympathy which characterised his method of dealing with opponents. He was a man of very considerable width of culture, and, in some departments, of erudite attainments. The English tongue never became thoroughly plastic in his hands as a medium of expression, but he ultimately attained a facility and a freedom which speak eloquently for his application and industry. He wrote a learned work on the Troubadours, and his introductory essay to the poems of Dante Gabriel Rossetti is an excellent piece of criticism. But the true bent of his mind was towards literature, and herein lay his strength and his weakness as a musical critic: his strength, in so far as it enabled him to appeal to cultivated readers; and his weakness, in that it led him to aspire to distinction as a librettist, and, for the rest, gave the impression that the literary aspects of music were dwelt upon to disguise shortcomings of technical knowledge. As to his *libretti*, we venture to think that they illustrate the fact that no man can be a poet in a tongue not his own. His flowers of speech will always remain exotic, hot-house growths. Even Dr. Hueffer's literary criticism is at times singularly wanting in perception—as, for example, when he calls Chopin the Keats of music. The present volume is an effort to set forth what has been done in the way of the revival of music as a national art in the present reign, the method adopted being to group dates and facts round certain men of light and leading, giving the precedence to the great foreign masters who have visited our shores during the period in question. As a matter of fact, these foreign masters resolve themselves into three—Wagner, Liszt, and Berlioz. There is next to nothing about Mendelssohn, apart from the citation of the often-quoted letter describing his visit to Buckingham Palace. And, after all, composers can exert their influence very potently without visiting a country at all, *feste* Brahms, who has never been in England, but whose music, by the sheer dead-weight of its own merit, has gradually won its way into popularity. There is not a word about Schumann, who was a decided Anglomaniac, or Spohr, or Gounod, or Dvorák, or Bizet. One cannot resist the

notion that Wagner and Berlioz and Liszt appealed to Dr. Hueffer by their writings as much as by their compositions. They were all three critics as well as composers, and on this account attracted one who was much more a man of letters than a musician. The long chapter, "Berlioz in England"—written, Dr. Hueffer tells us, to fill up some *lacunæ* in Adolphe Jullien's otherwise exhaustive work—makes it clear that the writer is very sceptical as to the influence of Berlioz on the development of English music. "Has his music," he asks, "even now taken firm hold of the masses, as distinguished from the classes, of professional musicians and highly cultured amateurs? I should say not, with the sole exception, perhaps, of 'Faust,' which carries the day in all circumstances by dint of its subject. Has the French master's work left any deep or abiding trace on the minds and the workmanship of English musicians? is another question which must, I think, be answered in the negative." If that be so, then why single out Berlioz in illustration of the fact, as stated in the Preface, that the greater portion of musical work in England during the last half century has been done by foreigners? The true explanation of this inconsistency is, we believe, to be found in the simple fact that Berlioz, Wagner, and Liszt were alike congenial subjects. Even with regard to Wagner, Dr. Hueffer does not pronounce clearly as to the influence he has exerted on native art. He cannot be ignored, but he cannot be imitated. He has, however, cleared the air and "transfused the rigid mould of the classical form with the freedom of poetic spirit." As to Liszt, the results are pronounced to be the barrenest of all. One arrives at the conclusion that the title of this volume is a complete misnomer. But that does not prevent it from being always readable, and in certain parts decidedly interesting. Dr. Hueffer's suggestion as to the establishment of provincial orchestras is valuable and timely. The aim of such institutions as the Guildhall School is defined as the formation of good audiences rather than excellent performers—in other words, as the purification of musical public opinion. Dr. Hueffer's great admiration for Wagner did not prevent him from recognising that the master could be guilty of gross breaches of good taste, and he frankly admits the ill-advised acrimony with which he assailed the Jews. But he seems quite blind to the degrading and humiliating aspect in which Wagner appears in his correspondence with Liszt. The chapter on Berlioz is the best in the book, and contains some shrewd comments on the personality of that eccentric genius.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVII.—HANDEL. (continued from page 270).

HANDEL, as we have seen, had the start of his enemies in the great and final struggle between one man and the high society of the period. But this availed him little. He had no works of commanding interest ready, nor, at the outset, did he possess a singer capable of taking the town. However, the indomitable master struggled on with "Semiramis," a work by an anonymous composer, his own "Otho," and a *pasticcio*, entitled "Caius Fabbricius," in which he was able to place the famous Carestini, an Italian soprano, for some time the rival of Farinelli, and even, it is said, preferred to him by no less a judge than Handel himself. The *pasticcio*, even with Carestini, ran but four nights, and those at the distance of a week apart. Burney says *à propos*: "Such was the influence of Handel's enemies and

* "Half a Century of Music in England, 1837-1887." Essays towards a History. By Francis Hueffer. London: Chapman and Hall.

Senesino's friends, that it seems to have repressed all curiosity for what was now transacting at the opera-house." The boycott was not the worst feature in the case. By this time the nobility's own opera house in Lincoln's Inn Fields had opened its doors, with Porpora's "Ariadne" as the entertainment, and that master as the Conductor, while, to make matters worse for poor Handel, no less important a member of the Royal Family than the Prince of Wales threw his influence into the scale against him. Not that the Prince disliked our composer, or cared much for the venture of the nobility. It was enough for him that his father took Handel's part; the illustrious occupants of England's palaces being just then at the height of one of their periodic quarrels. Schœlcher devotes a foot-note to this particular crisis: "The Royal Family of England at that time offered a revolting spectacle. King George the Second, like Louis the Fourteenth, exposed to the whole world the indecencies of his amours. Both he and his wife had conceived against their own son Frederic a violent and implacable antipathy, and they, who owed at least to their subjects an example of good manners, did not hesitate to make them witnesses of the scandal of their family quarrels." The *London Daily Post* extracts the following announcement from the *London Gazette* of February 27, 1728: "His Majesty having been informed that due regard has not been paid to his order of September 11, 1727, has thought fit to declare that no person whatever who shall go to pay their Court to their Royal Highnesses the Prince and Princess of Wales, shall be admitted into his Majesty's presence at any of his royal palaces." But though the adhesion of the Prince of Wales to the anti-Handel faction was a mere move in an amiable family game, it did none the less harm. A rehearsal of "Ariadne" actually took place in the Prince's house, and the whole weight of a popular royal personage was "exploited" in every conceivable way. It is not surprising, under these circumstances, that the nobility's opera opened well. "Ariadne" ran for twenty nights, and was followed by other works, all of which, helped by party spirit, had a fair success.

Meanwhile Handel composed an "Ariadne" of his own, and produced it on January 26, 1734. This was characteristic of him. He was always ready to "follow suit" with his opponent, knowing that, as regards ability, he held the court cards. Nor, in this case, were his calculations at fault, for the "Ariadne" of Handel, unaided by "society," reached exactly the same number of performances as, backed up by the influence of fashion, did the "Ariadne" of Porpora. As may be supposed, the wits of the day made themselves merry over this war à l'outrance, and there was much chatter in the coffee houses, with much waste of ink and paper in Grub Street. Schœlcher quotes one or two examples, which we hope, for the credit of English wit a century and a half ago, are not the best. One is an advertisement: "Do you know what you are about? or a Protestant Alarm to Great Britain, proving our late theatric squabble to be a type of the present contest for the crown, and that the division between Handel and Senesino has more in it than we imagine." Similarly, the *London Magazine* published a burlesque treaty of peace, winding up thus: "The most high and puissant George Frederic Handel, Prince Palatine of the Haymarket; the most sublime John James Heidegger, Count of the Most Sacred and Holy Roman Empire; and the most noble and illustrious Signor Senesino, little Duke of Tuscany, do engage for themselves, their heirs, and successors, to become guarantees for the due performance and execution of all, every and singular, the articles of this present treaty. Done in

the Camp in New Palace Yard before Westminster Hall, this 28th day of November, in the year of our Lord, 1733."

In March, 1734, Handel brought out a *pièce d'occasion* to celebrate the marriage of the Princess Royal with the Prince of Orange. It was announced in the *Daily Journal* thus: "We hear that amongst the public diversions, preparing on occasion of the approaching nuptials, there is to be performed at the opera-house in the Haymarket, on Wednesday next, a Serenata called 'Parnasso in Festa.' The fable is, Apollo and the Muses celebrating the marriage of Thetis and Peleus. There is one standing scene, which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper characters, emblematically dressed, the whole appearance being extremely magnificent. The music is no less entertaining, being contrived with so great a variety that all sorts of music are properly introduced in single songs, duettos, &c., intermixed with choruses, somewhat in the style of oratorio. People have been waiting with impatience for this piece, the celebrated Mr. Handel having exerted his utmost skill in it." As may be supposed, notwithstanding the "utmost skill," &c., the piece was largely made up of music drawn from other works, the Oratorio of "Athaliah," then new to Londoners, being chiefly favoured. The Serenata was four times performed, and went the way of all its kind.

Handel continued the season with "Arbace," "Sosarme," "Deborah," "Acis and Galatea," and other revivals, the house shutting on July 6, when Handel's agreement with Heidegger expired. Being free, Heidegger let the theatre to the nobility's opera, and his former partner had either to give up the struggle or take another house and renew the strife absolutely single-handed, that is to say, without a business manager. Looking calmly at the situation thus created, it is clear that Handel would have been justified in laying down his arms. The fortune of war was entirely in favour of his enemies. They had the best artists from the first; they captured the master's theatre, and then secured the famous Farinelli, with whose praises all Europe was ringing. But Handel had no thought of yielding. Never did his bull-dog tenacity assert itself more than in this crisis. Come what may, he would have another "round" with his aristocratic foes, and, to this end, promptly secured the theatre (Lincoln's Inn Fields) they had left. Thus the rivals were in the position of foot-ball players who have changed ends. Handel thundered from the abandoned camp of his foes, who, in turn, defied him from his old fastness in the Haymarket. Our master's resolution enraged the aristocracy beyond measure. How long was this beggarly German to defy the British peerage? The honour of their order was thought to be compromised, and Handel's few friends who belonged to it began to leave his side. Schœlcher remarks: "As it became the fashion to despise Mr. Handel, every upstart took care to do so," and then quotes from "Tom Jones" how that Squire Western, "had he lived in town, might have passed for a connoisseur, for he always excepted against the finest compositions of Mr. Handel." Undismayed and resolute as ever the master went on his way.

He opened the theatre in Lincoln's Inn Fields on October 5, 1734, and played "Ariadne" and "Pastor Fido" till December 18, when he removed to the new theatre in Covent Garden, and produced a *pasticcio* entitled "Orestes." His company at this house included Miss Cecilia Young, afterwards Mrs. Arne, but, otherwise, there was very little change from the *troupe* of the previous season.

Handel, having made an arrangement with Rich,

the lessee of the newly built Covent Garden Theatre, removed his enterprise to that house on December 18, 1734, performed "oratorio" during Lent, and in April produced "Alcina," with which, according to Burney, he "seems to have vanquished his opponents, and to have kept the field a month longer than his rival, Porpora, could make head against him." In this he was assisted by the influence of George II., whose sympathy with our master increased as the Prince of Wales more and more openly sided with the opposition. "Alcina" was given eighteen times between April and July, and always by royal command. But the closing weeks of the season were unfavourably affected by the loss of Carestini, who departed to fulfil an engagement in Venice.

When the house had shut its doors, Handel found himself in a position of much difficulty. He had lost money, while as regarded the future, he knew not where to turn for artists capable of successfully rivalling the splendid company at the nobility's opera. His indecision appears in a letter addressed (on July 28, 1735) to Mr. Charles Jennens, the future librettist of "The Messiah," "Belshazzar," &c.

"Sir,—I received your very agreeable letter with the enclosed oratorio.* I am just going to Tunbridge; yet what I could read of it in haste gave me a great deal of satisfaction. I shall have more leisure time there to read it with all the attention it deserves. There is no certainty of any scheme for next season, but it is probable that something or other may be done, of which I shall take the liberty to give you notice, being extremely obliged to you for the generous concern you show upon this account. The opera of *Alcina* is a-writing out, and shall be sent according to your direction. It is always a great pleasure to me if I have an opportunity to show the sincere respect with which I have the honour to be, Sir, &c.,—G. F. HANDEL."

The resolution which Handel ultimately arrived at was dictated partly by his own unconquerable spirit; partly, if Burney may be credited, by the circumstance that he could not get together a sufficient company for Italian opera. Once more we see Fate warring against the master's will and driving him into the course which was to lead to so much glory. Unable to play opera, Handel turned his attention to Dryden's Ode "Alexander's Feast," which Newburgh Hamilton adapted for a musical setting. The poem had previously been treated in the same manner by John Hughes, at the instance of Sir Richard Steele, with Clayton as composer. Failure resulted, but this did not deter Handel, especially as Newburgh Hamilton was sanguine of a brilliant result. In his preface the librettist said: "I confess my principal view (in arranging the poem) was not to lose the favourable opportunity of its being set to music by that great master, who has with pleasure undertaken the task, and who only is capable of doing it justice; whose compositions have long shown that they can conquer even the most obstinate partiality, and inspire life into the most senseless words." Warming with his theme, Hamilton burst into poetry and sang:—

Had Dryden lived the welcome day to bless
That clothed his numbers in so fit a dress;
When his majestic poetry was crowned
With all your bright magnificence of sound;
How would his wonder and his transport rise,
Whilst famed Timotheus yields to you the prize.

"Alexander's Feast" was produced at Covent Garden, "in the manner of an oratorio," on February 19, 1736, the chief singers being Signora Strada, Miss Young (afterwards Mrs. Arne), Mr. Beard, and a Mr. Erard. The success of the work was immense, and the *London Daily Post*, in noticing the first performance, remarked:

* The work here referred to cannot now be identified.

"There never was, upon a like occasion, so numerous and splendid an audience at any theatre in London, there being at least 1,300 persons present, and it is judged that the receipt of the house could not amount to less than £450. It met with general applause." "Alexander's Feast," with "Esther" and "Acis and Galatea" just contrived to support the season, which derived further aid from the production (May, 1736) of "Atalanta," an *opéra de circonstance*, the event celebrated being the marriage of the Prince of Wales with a Princess of Saxe Gotha. "All the theatres," says Burney, "were eager to manifest their zeal in the celebration of so great an event as the royal nuptials," and, of course, Handel could not be behind the rest. The nobility's opera gave "Orfeo," in presence of the Royal Family, on April 29, but Handel's tribute was not paid till May 12. Concerning it the *Daily Post* of the following morning said: "Last night was performed, at the Theatre Royal, Covent Garden, for the first time, the opera of 'Atalanta,' composed by Mr. Handel on the joyous occasion of the nuptials of their Royal Highnesses the Prince and Princess of Wales. In which was a new set of scenes painted in honour of the happy union, which took up the full length of the stage; the fore part of the scene represented an avenue to the Temple of Hymen, adorned with statues of heathen deities. Next was a triumphal arch, on the summit of which were the arms of their Royal Highnesses. Under the arch was the figure of Fame on a cloud, sounding the praises of this happy pair. The names Frederic and Augusta appeared above in transparent characters. The opera concluded with a grand chorus, during which several beautiful illuminations were displayed. There were present, their Majesties, the Duke, and the four Princesses, accompanied with a very splendid audience, and the whole was received with universal acclamations." "Atalanta" was performed from time to time till the season closed on June 9. The singers in it were Strada, Maria Negri, Conti (Gizziello) Beard, Waltz, and Reinhold. After all, then, the season of 1736 was not quite barren of Italian opera, though mainly taken up with English oratorio and cantata. The master felt that he was still fighting his aristocratic foes on the old battleground. One more struggle remained to go through, and then would come the end, which Handel must have known was near at hand, since his purse was exhausted and his credit beginning to be strained.

We hasten to the close of a story of misfortune. Handel began another season at Covent Garden, in November, 1736, when he revived "Atalanta," with improved firework effects, and some new artists whom the indefatigable man had imported from Italy. One of these was Domenico Annibali. "Atalanta" was followed by "Arminio," which failed, and by a reproduction of "Parthenope," and, next, by a new opera entitled "Giustino." Handel contemplated the performance of lyric dramas during the Lent of this year, and announced that the days of performance would be Wednesday and Friday. To this arrangement, however, the Lord Chamberlain objected, at the instance, it may be, of the master's enemies, and the newspapers came out with a paragraph as follows: "We hear, since operas have been forbid being performed at the theatre in Covent Garden on the Wednesdays and Fridays in Lent, Mr. Handel is preparing Dryden's Ode of 'Alexander's Feast,' the Oratorios of 'Esther' and 'Deborah,' with several new concertos for the organ and other instruments, also a new entertainment of music called 'Il Trionfo del Tempo, e della Verità,' which performances will be brought on the stage, and varied every week." "From this period," says Burney, "may be dated

the custom to which Handel afterwards adhered, of performing oratorios on Wednesday and Friday during Lent, not merely on account of their gravity and fitness for that holy time, but to avail himself of the suspension of all other public amusements which were likely to divide the public attention and favour." No great success was achieved by "Giustino," although, by this time, the Prince of Wales had returned to his Handelian allegiance and frequently attended the performance. It became necessary, therefore, to put other works upon the stage. "Parnasso in Festa" was revived, as was "Alexander's Feast," and the master's old Neapolitan Cantata already mentioned. This, described as a "new oratorio," drew a "crowded audience." Lastly, Handel brought out "Berenice," the last Italian opera composed by him during his managerial career. The new work ran for four nights only, after which repetitions of operas and oratorios previously produced carried on the season to its close on June 25.

Handel was now almost overwhelmed with misfortune. He had fought a grand fight against bitter opposition and powerful influences unscrupulously used, but in the end all was lost save honour. Ten thousand pounds had gone in the struggle, and a load of debt weighed him down. But he could at least boast that his opponents succumbed sooner, closing their theatre several weeks before Handel shut his own doors. They, too, had lost their entire capital of £12,000. Worry and chagrin had their natural effect upon an over-worked man, and the master's health gave way. His illness was announced as early as April, on the last day of which month a paragraph appeared in the *Daily Post* as thus: "Mr. Handel, who has been some time indisposed with the rheumatism, is in so fair a way of recovery that it is hoped he will be able to accompany the Opera of 'Justin' on Wednesday next, the 4th of May." Unhappily, the poor distracted musician got worse instead of better until the crash came. "The violence of his passions," says Mainwaring, "made such a disaster operate the more terribly." Mainwaring—whose book, it should be remembered, appeared in 1760, only twenty-three years after the events happened to which reference is now made—gives details regarding Handel's bodily condition at this juncture:—

"The observation that misfortunes rarely come single was verified in Handel. His fortune was not more impaired than his health and his understanding. His right arm was become useless to him from a stroke of the palsy, and how greatly his senses were disordered at intervals, for a long time appeared from a hundred instances, which are better forgotten than recorded."

In this condition something had to be done, and Mainwaring tells us what:—

"But though he had the best advice, and tho' the necessity of following it was urged to him in the most friendly manner, it was with the utmost difficulty that he was prevailed on to do what was proper, when it was in any way disagreeable. For this reason it was thought best for him to have recourse to the vapour baths of Aix-la-Chapelle, over which he sat near three times as long as hath ever been the practice. Whoever knows anything of the nature of those baths will, from this instance, form some idea of his surprising constitution. His sweats were profuse beyond what can well be imagined. His cure, from the manner as well as from the quickness with which it was wrought, passed with the nuns for a miracle. When, but a few hours from the time of his quitting the bath, they heard him at the organ in the principal church as well as convent, playing in a manner so

much beyond any they had ever been used to, such a conclusion in such persons was natural enough. Though his business was so soon despatched, and his cure judged to be thoroughly effected, he thought it prudent to continue at Aix about six weeks, which is the shortest period usually allotted for bad cases."

On October 28 the public were informed, through the newspapers, that "Mr. Handel, the composer of Italian music, was hourly expected from Aix-la-Chapelle." On November 7 his actual arrival in London was announced, and an assurance given that he was "greatly recovered in his health."

The master soon got into harness again, but not as an operative manager, of the risks of which vocation his debts were a constant reminder. On returning to London he found that Heidegger, his old associate, had opened the King's Theatre, and was perfectly ready to receive a new opera at his hands. Handel forthwith set to work upon "Faramondo," but its composition was interrupted within a few days by the death of Queen Caroline and the King's request for a funeral Anthem. The decease of the Queen was another blow for our composer. She had always been his very good friend and his feeling towards her was one of sincere respect and devotion. It is not surprising that, under these circumstances, and moved by real grief, Handel composed an Anthem, "The ways of Zion do mourn," which ranks among his noblest works. This piece, written at express speed, and ready by December 12 (the opera progressing at the same time, since it attained completion on the 24th), was copied, rehearsed, and performed within five days, the funeral taking place on December 17. The *Daily Post*, in its account of the ceremony, said: "The fine anthem of Mr. Handel's was performed about nine; the vocal parts were performed by the several choirs of the Chapel Royal, Westminster Abbey, St. Paul's, and Windsor, and the boys of the Chapel Royal and Westminster Abbey; and several musical gentlemen of distinction attended in surplices and sung in the burial service. There were nearly eighty vocal performers and 100 instrumental, from His Majesty's band, and from the opera," &c.

The King's Theatre, consequent upon the Royal decease, remained shut for some time, re-opening in January, 1738, with "Faramondo." How that opera fared, and how Handel contrived to weather the storms of fate are interesting topics for discussion next month.

(To be continued.)

WHERE ARE OUR BANDS?

MR. CROWEST is one of the favoured few whose lucubrations on musical matters command the attention of our leading reviews. There he has preached the propaganda of musical boycotting, and enlightened his benighted countrymen as to the true methods of building up a national opera. Now he comes forward, in the May number of the *National Review*, to let in more light on the dark places of military music. And let us at once admit that his diction shows no symptoms of change. It is as inextricably confused, as voluptuously exuberant as ever. To the refinement of native eloquence, however, some choice exotic embellishments have been superadded. He has deviated from the vernacular, discovered a new race called the *Messinians*, and quoted two Greek words, one wrongly accented and the other an improvement on Thucydides. But these are mere details. The point with which we are concerned has nothing to do with Mr. Crowest's style or his solecisms. What we wish to lay stress on is

the fact that he has rendered good service by incidentally alluding to a real public grievance—the extensive nature of the non-official engagements of our best military bands. So long as Mr. Crowest refrains from theorising, and confines himself to statements of fact, he is useful and even intelligible. For instance, he shows that the pay of bandmen is poor, and their chance of promotion *nil*. Why then do they join? “The answer to this is, there are certain loopholes which a bandsman will join the army for the off chance of finding. One is this. Bandsmen in Line regiments are trained by their bandmasters until they complete their first term of service, and should they turn out good musicians, they invariably try for the Guards, Marines, Engineers, or Artillery Bands, which, if they get accepted for, they join, regardless of their old regiment's convenience, or the feelings of the bandmaster who has trained them. One would think that a system which precluded this chopping and changing, and which made it possible for a regiment to command and retain the services of its efficient musicians would be the better policy for all concerned. But admission to these leading regiments means certain privileges which appeal strongly to the men, and which are not in force in ordinary Line bands. Thus, in the case of the regiments of Guards, the men have the privilege of wearing civilian clothes when off duty, which enables them to accept private engagements; they can live out of barracks, and thus have wives and sweethearts, and a thousand other facilities for getting rid of their earnings; many engagements at parties, theatres, promenade concerts, balls, weddings, and flower shows, where wine and music frequently contract a not unfriendly alliance, are open to them—all this and more is the portion of the stationary bandsman. Bands such as the Guards' are called “stationary” from the fact that they are not expected to leave the kingdom, and both bandsmen and bandmaster in such regiments have tolerably snug posts. The duties of the Guards' bands chiefly appertain to the State, which fact demands their presence nearly always in London. As Household troops they have extra work, such as guard mounting daily at Old Palace Yard, guards of honour, *levées*, and the like, to attend.”

Put briefly, the result of the present system is this: that our best military bands in London or Portsmouth are so preoccupied with the fulfilment of their private engagements that they are not fully available for public occasions. Even officers have been heard to complain that they hardly ever hear their own bands. Now this, it seems to us, is a matter on which the public is entitled to a hearing, especially at the present time, when an appeal has been made in the columns of the *Daily Telegraph* for the establishment of a daily military band in Hyde Park.

It is true that the chief cost of supporting a military band falls on the officers of the regiment, but the Government annually contributes £80 to this end; and, therefore, the taxpayer has some voice in the matter. The provincial towns are far better off than the metropolis in the matter of hearing open air military music. In London the crack military bands exist mainly for the benefit of Society—in other words, for those who are rich enough to engage them to play at their private houses. This is an anomaly strangely at variance with the democratic tendency of the age. The reason alleged by the authorities for refusing to acquiesce in the proposal advanced by our contemporary is equally out of keeping with the times. But more than that; it can be shown to be baseless. It is asserted that such an institution would draw all the rough element in the population to Hyde Park. *Per contra*, the results, in recent seasons, of the

establishment of the band on Sunday—a much more likely day to attract the roughs—have been such as most effectually to dispel such a notion. On the finest days the audiences have been orderly and respectable, not to say fashionable. For our own part, we can see nothing to be frightened at in the advent of respectable working men on such occasions. But the fastidious may take heart of grace, for, as a correspondent in the *Daily Telegraph* pointed out, it is a well known fact that the poorer classes have a curious disinclination to frequent places which are the common resort of smart and fashionable people. It will no doubt be objected that the high standard of efficiency attained in our best military bands is the result of this demand for their performance on non-official occasions, and that if any step were taken to curtail their earning capacity, this efficiency would suffer from the falling off of competition. If this be so, we are quite at one with Mr. Crowest, who suggests that bandmen should be better paid all round. The taxpayer would not be so inclined to grumble if once he felt a sense of real proprietorship in these fine bands. That he can not be said to do at present.

THE GREAT MUSICAL REFORMERS.

By W. S. ROCKSTRO.

III.—MAGISTER FRANCO.

Of the progressive steps by means of which the art and science of music were gradually raised to a comparatively high degree of perfection, during the period which immediately followed the death of Guido d'Arezzo, no detailed record has been preserved to us. It is only, therefore, by diligent study of the MSS. handed down to us from this eventful epoch that we are able to arrive at a trustworthy estimate of the facts therein presented to us in a practical form, with no theoretical dissertations to aid us in our search after the truth.

We have seen that Guido furnished his readers with an immense amount of valuable information, without clearly explaining how far the improvements he described were the result of his own inventive genius, or telling us how many of them were in general use at the time when he began to write. We must, therefore, content ourselves with the certainty that the compendium he bequeaths to us presents us with a trustworthy epitome of the condition of musical science at the opening of the eleventh century. That a well considered system of improvement was in active progress at this period cannot reasonably be doubted. Indeed, the fact is proved by innumerable MSS., in which the evidence of advance is incontestable. But half-a-century, at least—possibly a very much longer period—elapsed before another theoretical writer furnished the world with a clear and intelligible account of the improvements which had so long been gradually approaching perfection. This writer was Magister Franco—popularly known as Franco of Cologne—whose personal identity has given rise to as much speculation as the originality of Guido's discoveries; the scene of whose labours has been transferred, by dissentient critics, from Cologne to Liège, to Paris, and even to Dortmund; and the date of whose writings has been disputed, to the extent of at least 150 years. Fortunately, the writings themselves are unassailable. We possess them in more than one MS. copy, of unquestionable authenticity; and their substance is too clear to admit of controversy.

Sigebertus Gemblacensis (*ob.* 1113) speaks of Magister Franco as a Scholastic, distinguished for his religion and knowledge, and celebrated for his

probity and his scientific acquirements.* And the same author tells us in another place† that he dedicated a tract, "*De Quadratura Circuli*," to Herimanus, Archbishop of Cologne—whose death, known to have taken place in 1055, forms an important land-mark in the chronological controversy. Trithemius‡ describes this tract as having been written, with many others,§ by "Franco, Scholasticus Liediensis Ecclesie," who, he tells us, flourished at Liège about the year 1060, during the reign of the Emperor Henry III.; and there is other evidence to prove that a certain Magister Franco—who may well have been the Scholastic of Cologne—held the like office at Liège at least until the year 1083. The Franco of Liège, whom Dr. Burney assumes to have been identical with Franco of Cologne, was equally renowned in his time for his knowledge of mathematics, judicial astrology, alchemy, and magic; and to him the Benedictine authors of the *Histoire Littéraire de la France*|| attribute the famous tract "*De Musica Mensurabili*," with the contents of which we shall presently be concerned.

Up to this point there seems to be no difficulty at all in the matter. Both Burney and Hawkins were content to accept the account we have given as genuine; and, since Franco himself begins his *Compendium de Discantu* with the words "Ego, Franco de Colonia," it surely needs no great stretch of credulity to believe that the author of the tract flourished at Cologne.

But modern criticism has recoiled from the idea that the advanced views set forth in the works of Magister Franco could possibly have been enunciated by a Scholastic writing no more than half-a-century later than Guido.

As early as the year 1828¶ Kiesewetter persuaded himself that the tracts in question were neither written by the Scholastic of Cologne nor by the mathematician of Liège, but by another Franco, who flourished at Paris (?) towards the close of the twelfth century, some 130 or perhaps 150 years later than the learned magician and alchemist. This opinion was subsequently endorsed by De Coussemacker, Von Winterfeld, and Perne; but Fétis refused to accept a conclusion which he believed to be unsupported either by historical or traditional evidence, and openly opposed it in his well-known work.** Kiesewetter replied to his strictures in the *Allgemeine Musikalische Zeitung*;†† and, some time afterwards, enlarged upon his own views in one of his best known works.‡‡ But in the meantime Coussemacker, in his *Histoire de l'Harmonie au moyen âge*, propounded a theory of his own, suggesting§§ that the tracts were written by yet another Franco, who flourished at Dortmund, in Westphalia, about the year 1190.

We must leave our readers to decide for themselves between the divergent theories propounded by these learned critics. For our own part, we can see but little hope of a satisfactory solution of the question, so far as the personal identity of Magister Franco is concerned; while it seems by no means impossible that the improvements in notation and discant suggested at the beginning of the eleventh century by Guido d'Arezzo may have led, even within the short space of fifty years, to a reform no less trenchant than that set forth in the disputed tracts. Neither Burney

nor Hawkins saw any difficulty in accepting this view; and, until some farther light shall be thrown upon the subject, we cannot think that the student runs any serious risk in following their example.

Magister Franco's musical treatises are entitled:—

1. *Compendium de Discantu, tribus capitibus.*
2. *Ars Magistri Franconis de Musica Mensurabili.*
3. *Magistri Franconis Musica.*

One of the earliest known MS. copies of the *Compendium de Discantu* is preserved in the Bodleian Library at Oxford.* Another early copy was presented to the Vatican Library by Queen Christina of Sweden, and a third was discovered in the Paris Library some fifty years ago by M. Fétis.

A very early copy of the second tract—*De Musica Mensurabili*—is said to be preserved at Lire, in Normandy. The British Museum possesses a fine MS. copy,† dating from the fifteenth century, and apparently unknown to Burney; and other copies are to be found in the Paris Library, and the Ambrosian Library at Milan.

The only known copy of the tract entitled *Magistri Franconis Musica*, is in the Bodleian Library,‡ but this has been proved to be simply a transcript of the second tract, *De Musica Mensurabili*, differing from the other authenticated copies only in its abbreviated title, though the authors of the *Histoire Littéraire de la France* describe it as a different work.§

The *Compendium de Discantu*—beginning with the words "Ego, Franco de Colonia"—contains the most valuable account of discant immediately after the time of Guido that we possess, and describes a form of part-writing superior in every respect to that taught in the *Micrologus*, and much more nearly approaching the early counterpoint of the fourteenth century.

Magister Franco divides the concords into three classes. The unison and octave he calls perfect, the major and minor third imperfect, and the fourth and fifth mean. The discords he divides into two classes only. The minor second, the tritone, the augmented fifth, and the major seventh he calls perfect; the major and minor sixth he classes among the imperfect discords; but these, he says, though displeasing, may be tolerated in discant, while the perfect discords are unendurable.

The inclusion of both the major and minor third among the concords indicates a bold revulsion of feeling against the Pythagorean section of the canon, in which the major third is too sharp to be endured, even as a dissonance, but the indulgence was, strangely enough, withheld from the major and minor sixth. It is worthy of remark that the two forms of the third are still denominated as imperfect concords, though we differ from Franco in treating the fifth as a perfect concord and the fourth as a discord.

After thus describing and classifying the various intervals, Magister Franco proceeds to lay down directions for their use; and, among other rules, gives one recommending the judicious intermixture of perfect and imperfect concords,¶ a law which has been in force from the infancy of true counterpoint to the present day.

This part of the subject is again treated in the two last chapters of the tract on Measured Music, and, by combining the information derived from both works, we are able to form a clear idea of the system they set forth. In the exposition of this, nine rules

* "*Scientia litterarum et morum probitate clarus.*"

† *Chron. ad ann. 1047.*

‡ *De Script. Eccles. L. ut. Par. 1512.*

§ Including one, "*De Computo Ecclesiastico*," and another, "*De motu perpetuo*."

|| *Hist. Litt. de la France. Tome viii., p. 122. (Paris, 1747).*

¶ *Leipz. Allgemein. Mus. Zeitung, 1828. Nro. 48, 49, 50.*

** *Biogr. Univ. des Musiciens. Tome iii., pp. 314, 320. Art. Francon.*

†† *Leipz. Allgemein. Mus. Zeitung, 1838. Nro. 24, 25.*

‡‡ *Geschichte der Europäischen—Abendlandischen Musik. (Leipzig, 1845.)*

§§ pp. 144-147.

* No. 2, 575. 60. 4.

† 842. f. 49.

‡ 49.

* No. 8,866.

§ 49.

¶ Kiesewetter disputes the genuineness of these words, and, while declaring it impossible that the *Compendium* can have been written by the Franco mentioned by Siebertus Gemblacensis, and Trithemius, says he would rather reject the books as absolutely apocryphal than believe in two Francos of Cologne.

¶ *Debes tamen semiditonus, atque ditonus commiscere quando unisonus vel diapente convenientissime possit subsequi.*

are laid down, and illustrated by various examples,* of one of which the following solution will give a fairly correct idea :—



If this passage be treated as an exercise in two-part counterpoint, of the first order (*i.e.*, note against note), as practised by the great masters of the sixteenth century, and taught in modern times by Fux and Cherubini, it will be found to need two corrections only. The unison at (a) is forbidden, in strict counterpoint, and the hidden octaves at (d e) are equally reprehensible; but there are no other faults in the composition. The cadences are perfectly regular, the parts move strictly according to law, and the consecutive octaves at (b c) break no rule, since the semibreve at (c) begins a new section, in which case the action even of the four cardinal rules is suspended.

We have here, then, in place of the inharmonious *Organum* taught and practised by Hucbald and Guido, an example which might very well have been written in the time of Okeghem, or Josquin des Prés; and if Franco had made no farther improvement than this upon the work of his predecessors, he must still have been regarded as a very great Reformer indeed. But he did very much more than this, and rendered it possible for others to accomplish far greater things than he himself attempted.

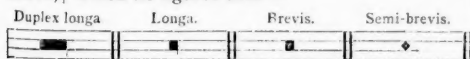
It is evident that the above example, containing notes of different and proportionate duration, could not have been committed to writing, either in the form of notation suggested by Hucbald or that employed by Guido. Franco perceived the difficulty, and in his second tract—"Ars Magistri Francoonis de Musica Mensurabili"—provided the materials for a regular Time-table; not in a merely embryotic form, but accompanied by all the appliances needed for its perfect adaptation, not only to the exigencies of the moment, but to those of a much more advanced period in the history of Art.

This tract is divided into six chapters, treating—

1. Of the definitions of the terms used in this tract.
2. Of the figures of simple sounds, or notes not in ligature.
3. Of ligatures, or compound figures.
4. Of rests, and their different forms.
5. Of the different sounds and concords used in Discant.
6. Of *Organum* and *Copula*, and their different species.

The essence of the system set forth in the first four chapters may be thus epitomised.

Franco employs notes of four different lengths; the Double-long; the Long; the Breve; and the Semibreve,† which he figures thus—



Each of these notes, when Perfect, was equal to three notes of the next lesser denomination; when Imperfect, to two only. Thus, the Perfect Long was equal to three Breves, and the Perfect Breve to three Semibreves; the Imperfect Long to two Breves, and the Imperfect Breve to two Semibreves. The Semibreve, being the shortest note, could not, of course, be divided; nor could the Double-Long be divided when used in the Tenor of a *Cantus firmus*. The Perfect and Imperfect forms of the notes depended in great measure upon their position. Two or more notes of the same length following one another were always Perfect; but when a long note was either preceded or followed by a shorter one, it became Imperfect by position, and the short note took one third of its length. The ternary division, we are told, being the most Perfect, took its name from the Holy Trinity, "which is true and pure perfection," and it was for this reason that it was fitly expressed by the circle—the most perfect of geometrical figures; while the duple division was distinguished by the semicircle—still employed in the form in which our nursery-governesses describe it to their pupils as "the letter C, for Common Time"!

In order to meet the requirements of varying forms of rhythm, these notes were grouped together in combinations called Moods.* Of these Moods Franco describes five, though he tells us that other musicians have sometimes used six, or even seven; from which it appears that he did not claim to be their inventor. The first Mood consisted of longs only; the second, of a breve and a long; the third, of a long and two breves; the fourth, of two breves and a long; and the fifth, of a breve and a semibreve. In other words, the first Mood expressed the rhythm of the Spondee, or Molossus; the second, that of the Iambus; the third, that of the Dactyl; the fourth, that of the Anapaest; and the fifth, that of the Trochee.



Provision for other rhythmical effects was made by the *Tractulus*; a sign, the power of which was exactly that of the modern point or dot; that is to say, it restored the Perfection of a note, which, by position, would have been Imperfect. Another sign, called the *Plica*, produced a similar effect upon notes in ligature. This was a little tail, either ascending or descending, added to the left side of a long, or the right side of a breve, and answering the purpose of a tied note. The description, however, both of the *Tractulus* and the *Plica* is a little ambiguous and less easy to comprehend than some other features of the system.

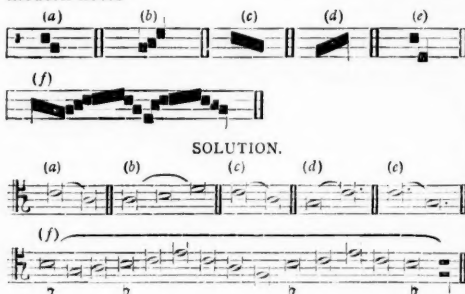
Franco's chapter on Ligatures is extremely interesting and instructive. It was customary, in ecclesiastical music, to bind together the heads of all such square or lozenge-shaped notes, with or without tails, as were intended to be sung to the same syllable. The forms of the notes were, however, considerably modified in certain cases, and thus gave rise to strange figures, extremely perplexing to the uninitiated, and governed by laws of great complexity. The length of the note was, to a great extent, determined by the presence or absence of a tail, or by its position, ascending or descending on the right

* In the Oxford MS. these examples are very imperfectly written.

† The *Duplex longa* was afterwards known as the *Maxima* or *Large*; but Franco never applied this name to it.

* Morley, and other early English writers on Music, translate the word *Modus* as *Moode* when it refers to rhythm, and *Mode* when it refers to the ecclesiastical scales. For the sake of clearness we have adopted this plan in our present article.

or the left side. One of the greatest difficulties with which the student has to contend in deciphering these ligatures is caused by the changes of custom which took place at different periods, differences so great that two ligatures of different date have frequently to be sung in quite a different way. Franco is the earliest writer who has furnished us with any directions on the subject, and we subjoin a few of his examples, accompanied by their correct solution in modern notes—



It is manifest that a method so complicated as this, providing for the motion of parts in notes of different lengths and in all possible relations towards each other, would be incomplete without an equally elaborate system of rests. Franco gives accordingly in his fourth chapter a table of rests, framed upon the principle, which has ever since been followed, of allowing the breadth of an entire space for the rest equivalent to the duration of a breve. The subjoined example shows the most important forms included in his system:—

Perfect Long Rest.	Imperfect Long Rest.	Breve Rest.	Semibreve Rest.	Finis Punctum, or Double-bar.

Franco also used bars drawn through the stave, not for the purpose of dividing his melodies into measures, but rather with the idea of indicating their division into phrases, and pointing out the places in which it was desirable for the singers to take breath, as in the Roman Gradual and Vespers, and other Office-books written in the so-called Gregorian Notation. His examples are written sometimes upon a stave of four or five lines, and sometimes upon one large stave containing as many lines as are needed for the transcription of the entire score, the number rising, in some examples of four-part writing, as high as twenty. In these cases the fifth line from the top is distinguished by the word *Quadruplum*, the tenth by *Triplum discantus*, and the fifteenth by *Medius*, the remaining five lines being allotted to the *Cantus firmus* or tenor. In times a little later than the period at which Franco flourished, this method of writing was not at all uncommon; but it is evident that but for the red and yellow lines, for which we are in all probability indebted to Guido d'Arezzo, this method of notation could never have been adopted.

Here, then, within fifty years of the *Micrologus*, if we are to accept the evidence of Siebertus Gemblacensis and Trithemius, or within from 180 to 200 years, if we prefer the hypothetical conjecture of Kiesewetter, we find the rude *Organum* of Hucbald and Guido superseded by a style of part-writing, already pure enough to foreshadow the perfect method of counterpoint practised in the fifteenth and sixteenth centuries; and the vague semiography of the *Enchiridion* discarded in favour of a system of notation sufficiently developed to admit of the transcription of the most elaborate work of the Golden Age of Ecclesiastical Music, the *Missa*

Pape Marcelli not excepted. The reform was complete. And now comes the critical question—To whom are we indebted for it? Did Magister Franco invent these new systems of Notation and Counterpoint? Or did he, as Guido d'Arezzo is said to have done, simply describe the method in common use at the period in which he flourished?

In some few cases Franco himself disclaims the invention. We have seen that he speaks of musicians who used as many as six or seven moods, while he himself only admitted five; and, in his Prologue, he says, "We, therefore, propose to describe this measured music in a compendium in which we refuse not to include things that have been well said by others, but to avoid and correct their errors, and, if anything new has been invented by us, to prove and support it by good reasons."* But, at this point, the internal evidence afforded by the tracts themselves ceases; and, for further information, we must refer to the testimony proffered by writers of later date, many of whom agree in giving Magister Franco as much credit as is ever likely to be claimed for him by more modern critics.

In the *Pomerium de Musica Mensurata*, written about the year 1283, Marchetto di Padova mentions Magister Franco as the undoubted inventor of the four first characters of measured music—i.e., the Long, the Double-long, the Breve, and the Semibreve.

Joannes de Muris—whose testimony is peculiarly valuable, since he was himself, at one time, very generally believed to have been the inventor of measured music—tells us in a *Compendium*, bequeathed to the Vatican Library by Christina, Queen of Sweden,† that the figures used in *Cantus mensurabilis* were invented by Franco.

Franchinus Gafurius‡ mentions Franco more than once as the inventor of the Time-table. Our own Morley says, "This Francho is the most antient of all whose works of practical Musick have come to my hands"; § and then proceeds to describe his treatment of the Long and the Breve: and Thomas Ravenscroft also tells us that Franchinus (as he erroneously calls him) de Colonia was the inventor of the "four first simple notes of measurable musick." ||

If the testimony of these early writers be true, Franco must certainly have flourished at a period long anterior to that assigned him by Kiesewetter; and it is evident that, if the tracts attributed to him were written as late as the close of the twelfth century, the system they set forth must rapidly have found its way into distant lands; for the Reading Rota, which is now distinctly proved to have been written in 1226, or only a very few years later, is written on a stave precisely like that employed by Franco for four-part writing in which a great number of lines were needed, and the notation corresponds, with wonderful exactness, to the principle he lays down.

In the face of so much controversy, all that can be said with certainty is that the author of the tracts, whether Franco de Colonia or not, has recorded a reform sufficiently developed to meet the needs of three succeeding centuries at least. But he tells us nothing about form. His examples were mere exercises, without any attempt at design, or any traces of what we now call "Composition." For the invention of that we must reserve our next article.

(To be continued.)

* *Proponimus igitur ipsam mensurabilem Musicam sub compendii declarare, benedictaque aliorum non recusabimus interponere, errores quoque destruere et fugare.*

† *Compendium Joannis de Muribus* (Bibl. Vat., No. 1146).

‡ *Practica Musica*. Lib. ii. Cap. 5.

§ "A Plaine and easie Introduction to Practicall Musick." Annot in fin. (London, 1597.)

|| A Brief Discourse of the true Use of characterising the Degrees in Measurable Musick. (London, 1614.)

WHEN an author calls his preface "Foreword," he at once stirs the latent Philistinism of our nature; and when, in a volume of "Essays of Travel," he includes a paper on the music of Wagner, one has a clear prevision of what is coming. Just as Wilkes said that he was no Wilkesite, Wagner is known to have expressed himself in terms of strong condemnation with regard to the fanatical devotion of the advanced wing of his admirers. To this section Mr. St. Clair Baddeley, the author of "Travel-tide," evidently belongs. In him the music of the master replaces "mundane sensuality" by "celestial desire"; he is the "purer, better, and superior altogether for it," and he loves the Master accordingly. Only in proportion to his love for the Master is the contempt and derision in which he holds all who dare to prefer other masters to his divinity. They are "mosquitoes," "old owls," "shrill little cyases." Of these he speaks in one passage as "circumscribed purists" who had been "cradled at the immortal feet of Mendelssohn . . . nourished by the bones of Bach, and finally . . . kennelled to the solid earlier works of Beethoven." Mr. Baddeley is of opinion that "actual vulgarity is not uncommon among the great old masters, even in their concertos and symphonies." But as for the other—the Wagner music—it "shows ever more refined and poetical as it grows bolder and stronger of celestial wing. It is an irradiant genius, whose instincts are derived from and tend to Perfection. You can listen attentively to nothing after it. Further, it does not touch; it possesses you. You are loyal to it because you cannot help yourself: no merit in you to be constant to it—no cause whatever for pride. When once you recognise it, and look into its deep, indescribable eyes of beauty, and upon its marvellous limbs, it becomes as a part of your being. It holds your identity, transfigured. It seems to include your spiritual desires and utterances. It is your help, your necessity, and your Love." The italics are ours. We have employed them to call attention to two characteristic features of this wild rhapsody—its intolerance and its inconsistency with what Mr. Baddeley says elsewhere about the celestialising quality of Wagner's music. Here he has to fall back on "eyes of beauty" and "marvellous limbs." This hysterical raving will not aid the cause of Wagnerism. And as for Mr. Baddeley's hard words, they will break no bones—certainly not "the bones of Bach."

As an "Indignant Old Gentleman" recently addressed a letter to a suburban paper complaining of the increase of Smoking Concerts. He expresses his surprise that so many vocalists should be found who are willing to exercise their powers under the circumstances, which he thinks "belong more to the pothouse than to the realms of art." The character of the songs sung at these meetings he considers "not elevating," and he asks whether a collection of the words of these songs would show any such poetical aim as can be traced even in the verses written by the despised poets of the past, Haynes Bayly, Fitzball, or Bunn. There was occasional wit, and always an idea in their words, while in the majority of the ditties of the present the guiding principle seems to be idiotic inanity, or covert indecency, or an assumption of jollity finding chief expression in the meaningless words, "Yo ho, my lads," &c. An "Indignant Old Gentleman" may be comforted by the assurance that as artistic vocalisation is no longer the vogue, and although the love for music still exists, it is necessary to provide additional pleasures to make up a balance of delight. The character of the songs of the present may be passed over in silence, inasmuch as it must

be admitted that the censure upon them is not altogether undeserved. It may be doubted whether the ghastly character of the so-called "jolly songs" now popular is not less harmful than the Anacreontic songs of the past, of which there were not a few. Social enjoyment has simply taken a new form. We have our "glee dinners," our banquets with "selections of high-class music," and other combinations of music and gustatory and other pleasures. It may, therefore, be found that Concerts of music which may be enjoyed in company with a pipe or cigar, even though they do not tend to the elevation of art, are not necessarily attended with evil to the patrons of this form of indulgence. There is no temporary oblivion from excessive drinking as in days past. There may be, on the whole, a source of congratulation in the fact that we have ceased to be Bacchanalian, even if we have become tobacconian.

WHEN, many years ago, the Wagner Society was established in the metropolis, we were told by the directors of the enterprise that not the slightest notion of the composer's genius could be formed by the performance of portions of his works without the accessories of action, costume, and scenery; and, strangely enough, Mr. Carl Armbruster, who a short time since gave "Tristan und Isolde" with a pianoforte accompaniment, and now announces a Recital of the "Rheingold" in the same manner, informs us, in an explanatory note, that "the mere pianoforte rendering of the master's complicated score cannot give amateurs an adequate idea of the unsurpassed beauties of the work." As these performances were at first, and still are, addressed to the general public, and not to an exclusive knot of Wagnerians, it seems strange that those who enter the room should be met by, what we cannot but regard as, an artistic protest against the nature of the programme provided. The operas of Wagner which have been already heard in London were not, as we think, in the slightest degree helped into public notice by the rendering of orchestral excerpts from them at the Concerts of the Wagner Society; and for those which have not yet been performed here we should—as Mr. Armbruster almost advises—learn to wait.

A PROFESSOR of Music in America is said to have discovered a method of severing the tendinous band which unites the third and fourth fingers of each hand, without leaving a scar or causing pain in the operation. The generality of medical men declare that the operation is possible. The uncertainty of the process of healing after the use of the knife necessary to liberate the tendinous slip is the chief drawback to the general employment of the process. Our American professor declares that he has succeeded beyond his anticipation. He invites musicians to submit to the operation and thus free their fingers from the drawback which nature has imposed upon them. There can be no doubt but that the fingers would acquire the power of pressing the keys or keyboard of an instrument equally if the fingers could be made equally free. It is doubtful however whether the professor is not boasting too much when he says that the process gives no pain and leaves no scar. Has he read and acted upon the story of the dentist who advertised painless dentistry, and when remonstrated with by a patient whom he was torturing affirmed that his statement was true, as he felt no pain?

OUR coruscating contemporary *The Star* has fallen foul of Miss Ella Russell for her pronunciation of Italian, *à propos* of her performance in Bizet's "Pearl

Fishers." To bring home her shortcomings more vividly, the writer has been at pains to reproduce a couple of lines of the libretto phonetically as mispronounced—in his opinion—by Miss Ella Russell. They run thus:—

Bentosto una barbarar gentay
Accor minacciantay, furentay

and he recommends that "she should at once take a set of lessons in Italian so as to avoid such achievements." Now all we have to say is this, that, excepting the otiose *r* at the end of *barbarar*, the above effort represents the correct pronunciation pretty nearly as well as phonetic spelling can be expected to in our capricious tongue. What more does our scintillating friend want? Can it be that his complaint is really a covert plea on behalf of the *lingua Toscana in bocca Hibernica*?

A CORRESPONDENT writes to us as follows: "Can you suggest any remedy for the grievous torment to which I am subjected by the persistent consumption of peppermint lozenges to which my next neighbour but one at the Richter Concerts is addicted? When I travel third class or in an omnibus I lay my account accordingly, and do not complain. But in the stalls at St. James's Hall it is really rather too bad to be persecuted in this fashion. The other night my enjoyment of at least one half of the Concert was almost annihilated by this 'most baleful smell.' What am I to do? I scorn to retaliate in like manner. Besides, stink-pots are unfair in war." It seems to us that our much injured correspondent could not do better than advertise his feelings in the agony column of the *Times*.

FACTS, RUMOURS, AND REMARKS.

THE *Mail Times*, a journal published in the city of Des Moines, has a genius on its staff. He was sent to "do" a Concert given by Mrs. Alice Shaw, the whistling lady, and this is how he did it: "All beholders held their breaths as the broad expanse of snowy, decollated bosom heaved gently, the handsome head and face uplifted, the rich, ruby lips puckered kissably, and a soft, sweet, silvery trill shot forth, at once electrifying the audience and suggesting the presence of an impossible cultured canary. The selection was Ardit's rippling, tuneful 'Il Bacio' Waltz, always captivating, and dually so under this novel circumstance. The introductory trill lingered for a moment, as if loth to quit the roseate vase, thence darted away in liquidish glee, like a bird itself, lofty and rapturously, thence low and *adagio*, like the sighing of a twilight zephyr in romantic June. *Fortissimo*, *crescendo*, and *pianissimo*, Mrs. Shaw's lovely throat pulsated like the nightingale's, and the notes came forth in all the perfection of tone and technique." This flower of a critic should no longer waste his sweetness on the comparatively desert air of Des Moines. How he would brighten the dull, decorous columns of an English sheet!

THE Guild of Organists is in trouble; the late Secretary has been dismissed, a new one appointed, and the discarded official has taken up a position of antagonism. We cannot pretend to much sympathy with the Guild, for a reason with which they themselves supply us. In a circular just issued they say: "That gentleman (the late Secretary) carried on the entire correspondence of the Guild, and the books and property, including the lists of Fellows, Members, and Associates, were kept at his private residence at Staines, some twenty miles from London. The only means the Council had of knowing the Guild's busi-

ness was at the monthly meeting of the Council, when the late Secretary called it together, and disclosed what business he, in his own private judgment, considered necessary. It will therefore be seen that Mr. Lewis was the sole means of communication between the Council, the Members, and the outside world." We will only add that an organisation which has permitted its business to be carried on in this manner deserves to go through a time of penance.

THE French Society of Musical Composers met recently to hear Mr. Laurent de Rille discourse upon the theories of Richard Wagner. One of the speaker's arguments struck at the very foundation of Germany's "new art." It is summarised in *Le Ménestrel* as thus: "The author of 'Lohengrin' believed that, in order to create among his countrymen the emotion and enthusiasm which Æschylus called forth in the Athenian Theatre, it sufficed to call up the amorous and heroic fictions of German mythology, and to dramatise them in gigantic trilogies. Wagner forgot to remember that the facts and characters brought into the theatre by Æschylus figured in the history of his country, that his heroes were men of flesh and blood, and that the divinities to whom he gave life and speech belonged to the national faith, while, in Wagner's case, the absence of the human element renders the spectator indifferent to the joys and sorrows of his personages." The same thing has been said before.

MR. CHARLES E. PRATT, the American pianist, has received the following letter: "Respected Sir,—My daughter left to me the commission to address to you a question respecting a polka and a mazurka which the *prima donna*, Ilma di Murska, composed, and to send you a rose which Di Murska, on her deathbed, held in her hands and intended for you. Before I send the rose, I ask myself the question whether, considering the reply to the above wish, you will accept the rose, and therefore beg you kindly to reply, under the following address, to Joseph Eder, General Auditor, 1, Volksgartenstrasse, Vienna." Mr. and Mrs. Pratt, it appears, gave poor Di Murska shelter in their home when all her fair weather friends "passed by on the other side," and it was they who enabled her to return to Europe. Di Murska promised to Mr. and Mrs. Pratt the revelation of an often talked of mystery in her career, but she put it off till too late.

CHICAGO has been interesting itself lately on the proper pronunciation of Wagner's name. Written to on the matter, the editor of the *Chicago Daily News* replied that the name is pronounced in four ways. The populace north of Chicago Avenue say Vogner; to the west of Ashland Avenue they call the composer Vagner; south of Twelfth Street the preference is for Wogner, while the Browning Society and sixty per cent. of the West side population hold by plain Wagner. We learn further that, at the Chicago Opera-house, they say Vagner on Monday and Tuesday; Vogner, on Wednesday and Thursday; Wogner, on Friday; "and on Saturday night (when Beethoven or some other lesser star is suffered to shine) one hears nothing but Wagner." It is satisfactory to know that the Mayor and Board of Trade have decided upon Vagner as the proper pronunciation.

THE farewell of Mr. Gericke as Conductor of the Boston Symphony Concerts led to quite a demonstration. We read in the *Evening Traveller* that, when the final Concert had ended—"throats were loosed,

and proud Boston, in frantic thirds, fifths, ninths, and all sorts, passed its 'well done, good and faithful Gericke' towards the platform where the pleased Conductor bowed his acknowledgments. It was an exceptional scene." If Boston is pleased, well and good, but let us hope that the new Conductor (specially imported from Germany) will be a little more cosmopolitan. Under Gericke, of seventy-four compositions played in 1886, fifty-nine were German; in 1887, out of seventy-two, the German works were fifty-four; while in 1888 they were fifty-six out of seventy-four. In the three years but thirteen American works were given, while the English school was represented by a miserable two.

At the recent *Bal des Artistes*, which took place at the Opéra in Paris, we are told that M. Coquelin led off a celebrated Waltz "with majestic mien and mermaid-like convolutions, finishing with a swim in the air"; that the "Infernal Quadrille" was danced "with diabolical entrain," and that Coquelin broke his bow, and finally his violin, on the head of a "demoniacal dancer." Considering that the orchestra on this occasion was conducted by Madame Sarah Bernhardt, it will be seen that, whatever might be thought of the character of the entertainment, the artistic celebrity of the actors in it could not be questioned.

A PROFESSIONAL correspondent sends us a story which has a moral. A lady comes to a teacher for pianoforte lessons, although she herself has thirty-two pupils. The teacher soon finds her out as utterly incompetent, and puts her to five-finger exercises. Then the lady leaves the teacher and goes to an Organ School, where, after trial, she is put to five-finger exercises with separate hands. All this time, presumably, she gives lessons to those unhappy pupils. Moral—something should be done to organise the profession of music-teaching, so that the public may know who are qualified and who are not.

A CORRESPONDENT writes: "The recent announcement, in a provincial Concert programme, of an arrangement for violin and pianoforte of Weber's 'Invention to the Waltz' caused some dismay and not a little curiosity among the audience. Considerable disappointment was expressed when the violinist played in the orthodox position of feet downwards. Various surmises were ventured as to the acceptability of this new departure in ball-room deportment, and much uneasiness was allayed when it was explained that the offending word was due to a printer's freak."

MUSICIANS and others interested in the matter of the appointment of a successor in the Professorial Chair at Oxford have been waiting with some curiosity, not to say anxiety, for the decision of the University. If it is determined that the future Professor of Music shall be resident, there is no doubt as to the person who is best fitted to fill the Chair.

PEOPLE are inclined to be merry at the expense of their forefathers when they hear that in the early days of Italian Opera amongst us the performers sang, each man and woman, in his or her own tongue. Are we much more conscious of propriety in these days? At New York, last season, Föhstrom and Perotti used the Italian language in "Faust," while the other

artists employed German. At Brussels, also, Materna sang the "Walküre" in German to the French of everybody else. Yet in neither case did the audience seem to care!

MR. CARL ARMBRUSTER is bent upon performing (4th and 7th inst.) another Wagnerian opera, with pianoforte accompaniment. For this he makes a sort of oblique excuse, urging that he has "consented to undertake these Recitals in deference to the wishes of numerous amateurs, who are anxious to become acquainted with the work, be it even with only a pianoforte accompaniment." For the amateurs something may be pleaded—they probably know no better, but Mr. Armbruster is a professor, and should lead them in the right way.

AT the last of the Berlin Philharmonic Concerts for the present season, the performance of the pianoforte part of Brahms's Concerto in D minor by Hans von Bülow, to the composer's conducting, was an event of much interest; but we regret to find that the enthusiasm of the audience on this occasion fully equalled, if not exceeded, by that aroused by the circumstance of Bülow's "presiding at the big drum" during the rendering of Brahms's "Academical" Overture.

WHEN the Washington Centenary was celebrated in New York the other day, the Metropolitan Opera House was decorated with a "Triumph of Wagner." This naturally provoked reprisals, and a writer in the *American Musician* urged: "The proper place in the parade for the 'Triumph of Wagner' would have been between King Gambrinus and the display of the emblems of the produce dealers. With lager in front and würrst behind, the great Richard would indeed be honoured."

MESSRS. WEBB, of the Montpellier Gardens, Cheltenham, have an idea of the taste of Gloucester which, we hope, is more curious than correct. They announced the other day two Concerts by the Anglo-Hungarian Band, and made a special feature of the fact that the performers "play entirely by ear and without any music scores whatever." After this, inability to play from notes may become a merit, and itinerant examiners may go round the country awarding certificates for proficiency in ignorance.

ON August 1 an examination for four choral studentships will be held at St. John's College, Cambridge. The value of each is £40, and the duties are to attend choir rehearsals and take part in the musical services of the College Chapel. Candidates will be examined in Euripides, Livy, Arithmetic, Algebra, and Euclid (first three books). They will also be required to pass the University Examinations for B.A. Information may be obtained of the Organist, Dr. George Garrett.

MR. SAMSON FOX is a well-known business man of Leeds, but he was not suspected, till lately, of a warm desire for the good of musical education. Underneath an indifferent exterior, as now appears, burned the fires of self-sacrificing amateurism, and Mr. Samson Fox lately handed over a cheque value £45,000—the sum required for a new building in which to accommodate the Royal College of Music. That institution is to be congratulated, and Mr. Fox will, no doubt, have his reward.

WE read in a contemporary that "an open competition is announced in the Italian papers for a professor of singing at the Conservatory of Naples." We are curious to know how professors will compete with each other for the situation, seeing that teaching, and not singing, qualifications are to be tested. As the salary offered, however, is £90 a year, it may be imagined that the struggle for the post will not be unduly intense.

WE have often spoken of the absurdity of overloading music with fanciful Italian directions as to how it is to be played; but for a piece of good-humoured satire on the subject we commend the following (written by a well known critic, now passed away) which occurs in a review upon a pretentious pianoforte composition: "The composer was quite right to place the words *con dolore* under this passage, for it is precisely here that he comes to grief."

A CORRESPONDENT has written to us complaining that a Fantasia by Glinka figured in a Richter programme next to the Good Friday music of "Parsifal." Care should, undoubtedly, be taken in the association of pieces at a miscellaneous Concert, but we fear that the Wagner enthusiasts will never be satisfied until their idol has a temple wholly to himself. That arrangement would probably be regarded as a blessing all round.

MISS HOPE GLENN's wedding, on the 16th ult., was a pretty function, although the fair bride dispensed with a train of maids. Sir Arthur Sullivan acted "father in church" with due gravity, and Madame Nordica, Miss Hilda Wilson, and others, with Mr. F. Cliffe at the organ, made some excellent music. We had almost forgotten Mr. Richard Heerd, the bridegroom; but then who does remember the bridegroom on such occasions?

MR. J. BELL, author of a "Catechism of History of Musicians," has an orthography of his own, or the printer has played him false. The following words occur in his book: Hadyn, Leipsig, Palestrini, Madraglists, Chorole, Sabastian, Hallelajah, Beethoven, Fideleo, Fra Dravolo, Trovatore, Parisfal, Triston, Semerama, Steggel, Eggito, &c. It has often been contended that "spelling" is unduly neglected in our schools.

A CHEQUE for £785 is a very substantial gift to a man on his silver wedding day, and Mr. Lansdowne Cottell may be congratulated upon receiving it. That gentleman seems to have discovered that the royal road to the paradise of testimonials lies through the foundations of a "Conservatoire." There is one drawback—Mr. Cottell's presents are given to him publicly, and the ordeal must be a painful one to modest merit.

IN face of the exceptional success which has always attended the performance of Bizet's "Carmen," we cannot but feel surprise at Mr. Augustus Harris's announcement to his subscribers and the public that "Les Pêcheurs de Perles" is the composer's "masterwork." But what, after all, is a poor manager to do when the publisher will not allow one of these operas to be performed without the other?

ARTISTS who may feel aggrieved at the custom, adopted in certain papers, of bestowing more attention upon their dress and ornaments than upon their per-

formance, should read the following paragraph, from a critique upon a recent fashionable musical assembly:—"Mrs. —'s jewels were much admired, and she also brought her daughters." The italics are ours.

CONSIDERING how frequently we have drawn attention to the miserable pittances offered to educated organists, we think it but fair to refer to an advertisement for an Organist and Choirmaster, at a salary of £80 a year, who will have a fine instrument to play upon, and a "Choir of Ladies and Gentlemen" to instruct. It is to be hoped that this announcement may be accepted as a healthy sign of the times.

RUSSIAN music will be heard in Paris during the Exhibition season. On the 22nd and 29th inst. selections will be played by an orchestra of one hundred performers, under the direction of Mr. Rimsky-Korsakow. The composers represented in the programmes are Glinka, Borodine, Tschaiakowsky, Rimsky-Korsakow, Balakiren, Cui, Liadow, Dargomijski, and Glazounow.

WRITING of the artistic qualifications of the late Carl Rosa, a contemporary speaks of him as the only *impresario* before the public "who can boast any real technical training in music at all." Will Mr. Mapleson—who tells us that he was in early life a student at the Royal Academy of Music, and that he afterwards sang solo parts in operas—endorse this statement?

THE Association of Tonic Sol-fa Choirs will produce at the Crystal Palace, on the 29th inst., an unpublished fugue by Mendelssohn, said to have been composed as the closing number of "Athalie." That the movement ever had anything to do with "Athalie," even in the composer's intention, we take leave to doubt, but that consideration will not affect its intrinsic value as an example of the master's counterpoint.

MR. FREDERIC COWEN's commission to write a Grand Opera for the Carl Rosa Opera Company, which was not actually settled at the time of the late Mr. Carl Rosa's death, has now been formally ratified by the new managing directorate of the Company, and Mr. Cowen will at once enter upon his task in conjunction with Mr. Joseph Bennett, by whom the libretto has been undertaken.

IN a notice of Madame Frickenhaus's Concert, on the 4th ult., a weekly contemporary tells us that "her programme of Beethoven's Sonata in E (Op. 109) was marked by especial refinement and intelligence." Such a work undoubtedly merits this eulogy, if well rendered; but must not the Concert have been unusually short?

WHEN a critic, after commenting upon the performance of several pieces in a classical instrumental Chamber Concert, speaks of the introduction of a vocal piece as "an agreeable relief," does he not really mean that you may have too much of a good thing; and that, but for this timely aid, he would have had it?

WE hear that a "London jobber" has recently given Messrs. Lyon and Healy, of Chicago, an order for 1,706 banjos, to be supplied immediately. This

is an undoubted proof of the demand for the instruments; but again we ask—with a fair knowledge of metropolitan musical performances—who plays upon them?

"A MAN'S foes shall be those of his own household." Here is Mr. Jerome Hopkins in London, and his countrymen at home are sending him presents of sneers, such as: "If he can only be induced to remain where he is appreciated, the American pulse will leap for joy." This is unkind. Why cannot they let the poor man alone?

It is said that the German Emperor dined the other day with Count Waldersee. They had spring soup with port wine. This was followed by "Schinken in Rothwein gedämpft"; then came hot lobsters and butter, and Roman punch. All the while the band was playing Wagner's music. Some concern has been felt for the health of host and guest.

THE following "par." is going round the American press: "Minnie Hauk made a disastrous failure in Posen recently. While singing 'Carmen' the audience rose *en masse* and hissed the American star until she left the stage." If this be a lie, as we believe, it is a gross slander, and an authoritative contradiction should crush it out of existence.

TO-MORROW, at Wiesbaden, will be unveiled a monument to the late Franz Abt. A number of musical societies from various parts of Germany will perform works by the deceased composer. It is noteworthy that while attempts at setting up memorials of greater musicians have lately failed, that in honour of Abt has succeeded.

IN connection with the Concerts given at the Westminster Town Hall by the People's Concert Society, it is stated that "one poor man never failed to come all the way from Lavender Hill to Westminster all the winter." The Society could have no better argument than this person, whose existence is at once a reward and an incentive.

A CONTEMPORARY has discovered a new ailment, which he styles the "benefit habit": "Some individuals have what may be called the benefit habit. When this once takes hold of a man it is worse than drink. The unfortunate victim would not protest if he had a 'testimonial' every hour."

THE Palestrina Choir of New York appears to entertain some curious notions as to the way in which programmes should be made up. At a recent Concert Mr. A. J. Caldicott's "Where are you going to, my pretty maid?" was sung, and followed by—the "Missa Papæ Marcelli"! What next?

AMERICAN papers state that Mr. Charles Gounod has signed an engagement to visit the United States and conduct seventy-five Concerts of his own music. This is a formidable task for a man of the French composer's age, and it will be better to take up an attitude of doubt concerning the whole story.

MISS CLARA LOUISE KELLOGG is one of the artists who never say die. Having recently failed to win success with an opera company she has now gone forth with a band of concert-singers. Miss Kellogg, who sang in London more than twenty years ago, has surely earned a rest.

A PARAGRAPH in our Glasgow correspondence illustrates the saying "Wheresoever the carcase is, there will the eagles be gathered together." The carcase in this case is £46,000, profit of the recent Exhibition, and one of the eagles is music, which puts in a claim for a share. We wish music may get it.

MR. STANTON, director of the Metropolitan Opera House in New York, has been in some way decorated by the German Government for his services to Wagnerian art. A contemporary suggests, as an additional honour, that he be styled "Remover of Valueless Vocalists from the German Empire."

THE concertina may not be played in the streets of St. Alban's; nor, for that matter, may any "noisy instrument." So the city bye-laws declare, and so the Queen's Bench has decided. St. Alban's under these circumstances should be a good place for the speculative builder.

CROUCH, the composer of "Kathleen Mavourneen," appears still to be in the land of the living. We read that not long ago he sang his song at a Concert given in Portland (Maine), showing the vigour of fifty at the age of eighty.

AMERICAN musical critics are beginning to be read in England. Mr. Krehbiel's annual volume on music in New York has been with us some time, and now comes Mr. Henry T. Finck's volume of essays on Chopin and others. We extend to it a cordial welcome.

DR. VON BÜLOW is said to have left America with some 13,000 dollars in his pocket, after earning 12,000 for the speculators who engaged him. The Doctor should be in high spirits, especially in view of another trip next year.

THE Chicago Apollo Club has taken a laudable step in the interest of working people. On the evening following each Subscription Concert the programme will henceforth be repeated for the benefit of the poorer classes—tickets from 5 to 25 cents.

The *Echo* of the 16th ult. recommended Dr. Stainer as Professor at Oxford, and spoke of him as "living in one of the new houses opening out of Paternoster Row." Our contemporary should wake up. Sir John Stainer left London for Oxford about a year ago.

HONOUR to the Bristol Orpheus Glee Society for offering to take the place of the crusty Viennese, and singing in St. James's Hall on Tuesday last for the Hospital Saturday Fund. The Western City scores over this.

THE Americans are "at it again." Not content with buying up our choice books, they are now on the run after our historic instruments, and the famous Alard "Strad." is said to be in danger of crossing the Atlantic. The "almighty" dollar, indeed!

"It is an ill wind," &c. The inability of Sir Arthur Sullivan to prepare a new work for the Leeds Festival left a blank in the programme which Professor Stanford will exactly fill up with his setting of Tennyson's "Voyage of Maeldune." Success to it.

MR. F. H. COWEN is about to begin the composition of a Cantata intended for choral societies of comparatively limited means. The libretto will be written by Mr. Joseph Bennett.

THE following advertisement seems to want a little explanation for the general public: "Lady Pianist-Vocalist Wanted. Good Vamper. Age. Terms (living in). Photo."

HERE is Dr. von Bülow's (reported) opinion of a tenor: "I do not think a tenor is a man; he is an illness."

WE are threatened with the American whistling lady again. It is time to put some restriction upon free imports.

WE regret to hear that Mr. Edward Scovel has lost his voice, consequent upon a severe cold. There remains a hope that rest and care may regain it.

A WELCOME home to Madame Albani and Mr. Ernest Gye, who arrived from America on the 20th ult., healthy in person and pocket.

PHILHARMONIC SOCIETY.

THIS Society gave two Concerts during the month of May, the first taking place in St. James's Hall on the 9th ult. The programme contained nothing new, unless an early Symphony by Haydn, said never before to have been played in this country, can be so-called. The little work, scored for strings, oboes, and horns only, is interesting historically, and by no means without charm intrinsically. This may especially be said of the very graceful slow movement, which was heard with much pleasure. At the same time, the chief value of the Symphony lies in its illustration of a primitive stage in the development of the form to which it belongs. With it was given an example of the most modern phase—namely, Mr. Cowen's Symphony in F (No. 5). This, under the composer's direction, had an able rendering, but failed to commend itself as an advance upon its sisters, the "Scandinavian" and the "Welsh." Other works in the programme were the Overture to "Prometheus" and Beethoven's Violin Concerto; the last-named serving for the *début* of the Belgian violinist, Mr. Ysaÿe, whose success in gaining the applause of his audience we now have to record. Mr. Ysaÿe is essentially a virtuoso, and does not hesitate to appear in that character even when engaged upon a classical work. Some of his *tour de force* are really astonishing, and worthy of all possible admiration in their proper place. But we may be allowed to doubt whether they should be made in connection with Beethoven's Concerto. Mr. Ysaÿe more legitimately won the approval of his audience in Saint-Saëns's Rondo Capriccioso, where he was quite at home.

The second May Concert (fifth of the series) took place on the 23rd, when Mr. Ysaÿe, "in consequence of his enormous success," appeared a second time, playing, on this occasion, Mendelssohn's Concerto, a Caprice by Paganini, and a Polonaise by Wieniawski. The effect he produced was the same as before, and due to the same means; the Philharmonic audience consenting to overlook whatever was not in the severest taste, out of regard for the artist's really remarkable skill. Miss Janotha played a second Concerto—Beethoven's in G—for pianoforte and orchestra, and Mr. Carl Meyer, of Cologne, sang selections from the vocal music of Wagner and Loewe; but the greatest interest of the Concert gathered around the performance of a new Symphony in C, the work of Dr. Hubert Parry. This composition, written in 1887 and since extensively revised, is scored for a so-called small orchestra; that

is to say, for an orchestra without trombones, tuba, big drum, or other of the more formidable noise-producers now in general use. Dr. Parry thus limited himself to the means with which Mozart worked so many of his wonders, and it must be said that he has used them with such admirable effect that, listening to the Symphony, we are conscious of nothing wanting. The *ensemble* is entirely satisfying, and affords another proof that a real composer can afford to do without uproar. The work contains the usual number of movements, all of which are strictly in classic form; the last, it should be stated, being an air with twelve variations and an extended *Coda*. It was suggested in the analytical remarks that the new production should be styled the "English" Symphony. Public opinion has accepted the term, which, indeed, accurately suggests the prevailing character of the themes employed. The English spirit of the work is a very interesting feature. It shows that our national music has a character into the spirit of which composers to the manner born can so far enter that their works shall have a distinctly English *cachet*. This is a great point gained, and we trust that the course pioneered by Dr. Parry, as regards symphonic music, will recommend itself to others. The constructive skill and knowledge of effect shown in the new work are of the highest order, while it may be said that a strong feeling for absolute beauty reigns throughout each movement. All this the audience were quick to perceive, and, at the close of the performance, which was conducted by the composer, Dr. Parry received the heartiest congratulations upon a notable achievement.

THE RICHTER CONCERTS.

THE current season of these performances, which commenced on Monday, the 6th ult., promises to be one of the most uneventful, and at the same time one of the most successful in a material sense, since the enterprise was started ten years ago. The first programme included Beethoven's "Eroica" Symphony, which was magnificently played, and the Preludes to "Die Meistersinger" and "Parsifal." One of the best performances of the evening was that of Brahms's Variations on a theme by Haydn. Between the "Parsifal" Prelude and the Symphony Liszt's Rhapsody in D (No. 2) was given.

The programme of the second Concert was more varied, but there was a falling off in the attendance. A beautiful rendering was given of Mozart's Symphony in D, sometimes known as the "Prague" Symphony, because it was composed in that city in 1786 after the production of "Le Nozze di Figaro." Beethoven's "Leonora" Overture (No. 3) and the Good Friday music from "Parsifal" were also splendidly interpreted, but we have heard Schumann's Symphony in B flat to greater advantage.

The proximity of date to that of Wagner's birthday (the 22nd ult.) afforded an excuse for forming the programme of the third Concert entirely of his music, and a more successful scheme for drawing people to St. James's Hall was never framed. The demand for seats was unprecedented, and hundreds were disappointed. There is no reason to linger on what was done, as most of the pieces have been so often repeated that it is surprising the public are not heartily tired of them. This remark applies to the Overture to "The Flying Dutchman," the "Siegfried" Idyl, the Trauermarsch from "Götterdämmerung," the Prelude to the third act of "Die Meistersinger," the Prelude and close to "Tristan and Isolde," and the "Walkürenritt." With these hackneyed pieces was associated the love duet from "Die Walküre," which was sung by Miss Anna Williams and Mr. Edward Lloyd.

At the fourth Concert Wagner was again prominent, only two pieces in the programme being by other composers—namely, Mendelssohn's Overture to "Athalie" and Beethoven's Pastoral Symphony. The former was not by any means well played, the brass being permitted to overpower the strings to an extent certainly not contemplated by Mendelssohn. Mr. Lloyd was announced to sing *Lohengrin's* "Farewell to Elsa," and the Schmiedlied from the first act of "Siegfried," but he was too hoarse to appear, and four pieces from the previous Monday's selection were repeated.

ROYAL ITALIAN OPERA.

MR. AUGUSTUS HARRIS opened Covent Garden Theatre for a second season of Italian opera on Saturday, the 18th ult., when Bizet's "Pearl Fishers" was produced for the first time under his management. Why this weak and unequal work—a product of the composer's unformed condition—was chosen for an occasion so conspicuous is, perhaps, known only to those behind the scenes. Rumour states that the Paris publishers would not sanction the use of "Carmen" apart from its elder sister, and that to secure the greater Mr. Harris was constrained to play the lesser. This was hard upon him, for though the opera contains some unquestionably beautiful numbers, no one took more than a languid interest in it. The performance was much better than that given by Mr. Mapleson on the same stage in 1887, and all that a careful and liberal *mise-en-scène* could do for the work was certainly done. Miss Ella Russell played the very unsatisfactory heroine fairly well; Mr. F. d'Andrade, on his part, doing full justice to the unhappy lover, who dies that the woman he adores might live, even in the arms of a rival. His performance was much the most impressive of all; Mr. Talazac, the tenor of the Paris Opéra Comique, being "nowhere" by comparison. Sooth to say, Mr. Talazac was a failure. He has grown too stout for tenor parts, and his voice proved entirely inadequate to the area of the house. Mr. Mancinelli, who conducted, may be congratulated upon the excellent work done by his chorus and orchestra.

The opera on the 20th ult. was "Faust," with Miss Macintyre as *Marguerite*—a character for which she is, as yet, hardly prepared; Madame Scalchi as *Siebel*, Mr. Castelmarty as *Mephistopheles*, Mr. Winogradow as *Valentine*, and Mr. Montariol as *Faust*. Comment may be limited to favourable mention of Mr. Winogradow, the young Russian baritone, whom Mr. Harris so promptly engaged after hearing him in Rubinstein's "Demon" at the Jodrell Theatre. Very nervous at first, Mr. Winogradow made a distinct success in *Valentine's* death scene, where he acted and sang very finely, obtaining great applause. The new tenor, Mr. Montariol, will be a useful artist, but we must not look to him for a conflagration of the Thames.

"Carmen," played on the 21st ult., with Madame Marie Roze in the *title-rôle*, served for the *début* of a new tenor, Mr. A. d'Andrade, brother to the baritone. Mr. d'Andrade has a light voice, scarcely weighty enough for so large a house, but he made a favourable impression, most of all by his intelligent and spirited acting. Mr. F. d'Andrade was an admirable *Escamillo*, and Miss Macintyre sang the charming music of the peasant maiden very nicely indeed. Mr. Arditi conducted; everybody being glad to see the veteran wielding the *bâton* once more.

"La Traviata," performed on the 23rd ult., may be dismissed with a few words. Miss Ella Russell played *Violetta* to the ineffective *Alfredo* of Mr. Talazac, who seems wholly out of place on the Covent Garden stage. The success of the evening went to Mr. F. d'Andrade, in the part of the heavy father, *Germont père*. Mr. Randegger conducted.

"Aida," on the 25th ult., drew a full house, and the audience were rewarded by an effective performance, though not the best conceivable. Madame Valda was a tolerably efficient heroine, Madame Scalchi a very melodramatic Princess, acting with abundant physical effort, and painfully forcing her lower notes; Mr. A. d'Andrade made progress in public favour as *Radamès*, and his brother was a capital *Amonasso*. The choral and orchestral music went so well that, taken with a superb *mise-en-scène*, it made up for any shortcomings in the principal parts.

On the 28th ult. Boito's "Mefistofele" was revived, too late for present notice.

THE BACH CHOIR.

We believe it was the intention of this zealous body of amateurs to conclude its recent season with a performance of Beethoven's great Mass in D, but the design was abandoned and Dr. Hubert Parry's Oratorio "Judith" was substituted. The change was, no doubt, dictated by expediency and discretion, and no one was likely to quarrel with it, as the merits of "Judith" are sufficient to justify any choral society in selecting it for performance. The

performance at St. James's Hall, on the 4th ult., was noteworthy for good intentions, and also in some measure for achievement. The choir attended in larger numbers than usual, and, in fact, overflowed into the balcony. The opening chorus of the Moloch worshippers was effectively rendered, and from time to time, later in the work, Dr. Parry's massive writing was interpreted with the power necessary for the full realisation of the composer's designs; but there was here and there some uncertainty, as if the singers had not gained the requisite confidence for the fulfilment of the arduous duties required of them. It is, however, unnecessary to comment severely upon the defects of the choir. Professor Stanford conducted the performance, with an evident desire to present the work of his brother composer in the best light. Praise wholly unqualified is due to the principal vocalists. Miss Anna Williams and Mr. Lloyd resumed the parts which they created at the Birmingham Festival. Miss Lena Little displayed her usual earnestness and intelligence in the contralto music, and Mr. Watkin Mills, in the three bass parts, showed once more the rapid strides he is making towards the highest position in his profession; nor should we omit reference to Mr. Stedman's Choir Boys (Masters Lionel Wynne and Frank Lambert), who joined Miss Little in the Trio between the Queen and her children. The audience was not only unusually large, but it was enthusiastic, and Dr. Parry was recalled at the end of the first part, and again at the conclusion of the performance.

MR. SARASATE'S CONCERTS.

As years go by, the popularity of the eminent Spanish artist and virtuoso, Mr. Sarasate, seems to increase rather than diminish, and the series of Concerts commenced on the 11th ult. at St. James's Hall has so far been attended by very large audiences. It would be superfluous to speak in detail of the qualities which have given this remarkable violinist a unique position in the esteem of the public, nor is it necessary to dwell at length upon his first and second programmes, as the works he played and his manner of rendering them are sufficiently well known. Max Bruch's Concerto in D minor (Op. 44), which was in the programme of the opening Concert, may be regarded as an exception, as it is but rarely heard, and is not likely to become popular. The long *Adagio*, which stands in place of an ordinary first movement, is very dreary, and it is not until the spirited *Finale* that the music becomes really effective. The enthusiastic applause was evoked wholly by the masterly playing of Mr. Sarasate, who retains in full his beautiful, silvery tone, his perfect intonation, which is in itself very fascinating, and his wonderful command over the resources of his instrument. The other violin solos on this occasion were a piece by Raff, "La Fée d'Amour," and the performer's Fantasia on airs from "Carmen," both of which served to display his technical skill to the utmost advantage. Under Mr. W. G. Cusins, the orchestra gave a performance of Liszt's Symphonic Poem, "Tasso, lamento e trionfo," and Mendelssohn's Overture to "Athaliae."

The crowd in St. James's Hall on the following Saturday was in part drawn together, doubtless, by the announcement that Mr. Sarasate would play Mendelssohn's Concerto, in the performance of which he excels, though musicians may not agree with the pace at which he takes the *Finale*. In every other respect his interpretation of the work is unexceptionable, and a double recall testified to the delight of the audience on the present occasion. Emile Bernard's Concerto in G, for which the Spanish artist appears to have a special liking, was also beautifully played, though we cannot say that its merits are commensurate with his partiality for the work. The list of solos was completed by the Concert-giver's very clever "Muñeira," a Spanish song with variations. The orchestral pieces were Svendsen's "Rhapsodie Norvégienne" (No. 3) and the Overture to "Fidelio."

The present series is to include two Chamber Concerts, or, more strictly speaking, performances of music for pianoforte and violin, the first of which took place on the 25th ult. The programme, if somewhat peculiar, was certainly unhackneyed, Schubert's Rondeau Brillant in B minor (Op. 70) being the only familiar work. Four of Dvorák's Slavonic Dances, which Mr. Sarasate plays with wonderful spirit, were welcome on their own account, and so, as a

novelty, was Raff's Sonata in A (Op. 78), though it is not one of the composer's strongest efforts, being trivial and not much above the level of *salon* music. It is difficult to understand why the Spanish violinist should have selected Weber's Duo Concertant in E flat, for pianoforte and clarinet, for adaptation. Music written for the last-named instrument cannot be accurately rendered on the violin, for the compass is different, and some of Weber's most effective passages were utterly spoiled by transposition. The pianist was Madame Berthe Marx, this being her first appearance in England. She has a somewhat cold and passionless style, but her mechanism is excellent, and she was heard to greater advantage in the concerted works than in Chopin's Barcarolle in F sharp, the spirit of which she had not mastered.

SIR CHARLES HALLÉ'S CONCERTS.

ON Friday, the 10th ult., another series of these interesting and instructive performances—by common consent styled the summer "Pops."—was commenced in St. James's Hall. To those who thirst for novelties the present series cannot fail to prove exceptionally attractive, for Sir Charles Hallé announces a large number of works for the first time. Prominent among these are three Quartets of Cherubini, written in the years 1835-7, but only just published. Three others by the Italian master are well known to musicians and are much admired, though they are rarely heard in public. Why the present set was not given to the world at the time of their composition it is impossible to say. The first of the three, in the key of E, was presented on the date above-mentioned, and proved to be a work of considerable value. The first movement is only noteworthy for the composer's usual elegance and chasteness of expression, but in the succeeding *Larghetto* he makes his instruments converse with one another in a humorous and almost eccentric manner. The close of the movement with the violoncello *solus* is little short of grotesque. At a first hearing the *Scherzo* was somewhat difficult to follow on account of its want of unity, but the *Finale* is admirable, the subjects being effective and well contrasted, and the general structure full of musicianlike touches. The Quartet was excellently interpreted by Madame Néruda and Messrs. Ries, Straus, and Franz Néruda, and obtained a cordial reception. It is unnecessary to dwell on the remainder of the programme. It included Dvorák's beautiful Quintet in A (Op. 81), now familiar by frequent repetition; Beethoven's Sonata in G, for pianoforte and violin (Op. 96), and Schubert's Impromptus, Nos. 1 and 4, both in F minor, from Op. 142.

At the second Concert, on the following Friday, the novelty was a Pianoforte Trio in E flat, by Martucci, an Italian pianist and composer, whose music is little known in this country, though the present work is his Op. 62. His efforts, however, mainly consist of pianoforte pieces, and as he is only thirty-three years of age it is fair to anticipate that his best works are still to come. His Trio is chiefly remarkable for its excessive length and the general absence of Italian expression. Signor Martucci is evidently well acquainted with the classical masters of Germany, and probably also with their modern successors. He writes fluently and many of his ideas are pleasing, but they are reiterated to the verge of wearisomeness. Again it is needless to give more than formal record of the remainder of the programme, which consisted of Schumann's Trio in G minor (Op. 110), Brahms's Sonata in A, for pianoforte and violin (Op. 100), and Beethoven's Sonata in C minor (Op. 10, No. 1).

The programme of the third Concert, on the 24th ult., which is the last we can notice this month, was exceptionally interesting. The novelty was Wagner's "Album Sonata" in A flat, which was published in 1877, though, so far as we are aware, no pianist has thought good to give it a public hearing until the present occasion. It was composed in 1853. At the time the composer was a political exile in Zurich, and was busily engaged in literary work, and also with his gigantic trilogy, "Der Ring des Nibelungen." The Sonata is a piece in one extended movement, the very quiet commencement gradually giving way to more vigorous and agitated matter, which in its turn yields to a resumption of the original theme, and the work comes to a close in the most peaceful manner. Structurally, therefore, it may be considered as in the song

form. The music at times shows clearly enough the influence of Beethoven, and there are also suggestions of Wagner himself, alike in the melody and harmonies. It cannot be said that the "Album Sonata" is a very valuable work, but apart from the celebrity of the composer, it has sufficient merit to justify Sir Charles Hallé in giving it a place in his programmes. Tchaikowsky's Trio in A minor (Op. 50), which was also included in the programme, was first introduced at these Concerts last year. It is an exceedingly fine and original work, but suffers by reason of its extreme length. Brahms's new Sonata in D minor, for pianoforte and violin, of which we speak elsewhere, was beautifully played by the Concert-giver and Madame Néruda, and the lovely slow movement created a profound impression. Beethoven's Trio in E flat (Op. 70, No. 2) concluded the performance.

M. DE PACHMANN'S RECITAL.

THE re-appearance of this favourite pianist after his continental tour was welcomed by a considerable audience at St. James's Hall, on the 27th ult. This was not surprising, for the two Recitals, of which this was the first, are to consist entirely of Chopin's music, in the interpretation of which M. de Pachmann is at present unequalled. The performances are therefore exceedingly valuable in an educational sense, for every pianist, professional or amateur, devotes much attention to the fascinating Polish composer, though very few are qualified either by nature or special study to render his works in a manner calculated to satisfy the critical hearer. The exponent of Chopin needs natural gifts which very few possess, and M. de Pachmann is one of the exceptions. In his hands the music is reproduced with all its poetic significance and delicate romance, and pieces which, as played by other pianists, are uninteresting and tedious become invested with beauty and expressiveness. At the Recital now under consideration he was in his best form: the rendering of the Sonata in B flat minor, the Fantasia in F minor, the Allegro de Concert in A, the Ballade in G minor, and various minor pieces was full of eloquence and deep feeling, and touch, tone, and phrasing were as near perfection as possible. The audience, somewhat cold at first, grew more and more appreciative, and two of the last group of pieces were encored. The remaining Recital will be given on the 13th inst.

ROYAL INSTITUTION OF GREAT BRITAIN.

ON the Saturdays in May Mr. Joseph Bennett delivered at this Institution a course of lectures on the "Origin and development of Opera in England." The lecturer's survey extended from the earliest appearance of a musical stage in this country down to the establishment of Ballad Opera in succession to that of Italian Opera. It was divided into four sections, covering respectively the period from the Miracle Plays to the palmy days of the Masque, from the decline of the Masque to the culminating fortunes of English Opera under Purcell, from the advent of Italian Opera to the close of the Handel period, and from the phenomenal appearance of the "Beggars' Opera" in 1728 to the establishment of that form of lyric drama as a popular thing. Each lecture being restricted to an hour, Mr. Bennett's remarks were necessarily condensed, but the story he had to tell was heard with great attention, the audience seeming to be much interested in its oftentimes curious and amusing details. The lecturer was ably assisted in the musical illustrations by students of the Royal Academy of Music, whose services had been kindly granted by the Principal, Dr. Mackenzie.

MUSICAL GUILD.

UNDER the above title a Concert Society, constituted by the ex-scholars and ex-students of the Royal College of Music, gave the first of a series of four Concerts of Chamber Music at the Town Hall, Kensington, on Wednesday evening, the 22nd ult. This laudable project appears to have received abundant encouragement from the College authorities, and Sir George Grove, Dr. Hubert Parry, and other professors were among the enthusiastic audience that

assembled to start the new undertaking. The opening piece of the programme was Schubert's Quintet in C (Op. 163), which received a highly intelligent and meritorious rendering at the hands of Messrs. Jasper Sutcliffe, Wallace Sutcliffe, Emil Kreuz, W. H. Squire, and J. T. Field. Another praiseworthy performance was that of Schumann's Pianoforte Trio in F (Op. 80), by Miss Annie Fry, Miss Winifred Holiday, and Mr. W. H. Squire. Between these two works came a pianoforte solo played by Miss Marian Osborn, a viola solo for that excellent young player, Mr. Emil Kreuz, and some songs given by Miss Anna Russell and Mr. Daniel Price, Mr. Frederic Sewell accompanying. The vocal pieces included refined compositions by Mr. Charles Wood and Mr. W. E. Duncan, also former pupils at the Royal College. It will be seen from the above names that the Musical Guild comprises quite the pick of the talent which the Institution at Kensington Gore is now beginning to send forth, so that the excellence of their individual and combined efforts may go without saying. The object of their venture is to be commended from every point of view, and we therefore trust that amateurs will give the Concerts hearty and substantial support.

MISS FANNY DAVIES'S CONCERT.

OF the very numerous Chamber Concerts given during the past month one of the most interesting was that of Miss Davies, which took place at the Princes' Hall on the 7th ult. The young pianist was fortunate in securing the first performance in England of Brahms's new Sonata in D minor (Op. 108), in which she had Mr. Ludwig Straus as a colleague. The work may at once be pronounced a very favourable example of the composer's later style; that is to say, it is learned without diffuseness—musicianlike in the highest degree, but clear and concise. The first movement, though generally effective, is not specially remarkable; but the *Adagio*, founded upon one of Brahms's recent songs, is a gem. Scarcely inferior is the third movement, *un poco presto e con sentimento*, which, by the way, was not mentioned in the programme. Only in the *Finale* does there seem to be any lack of inspiration. It would, of course, be unfair to pronounce dogmatically, after a first hearing, upon the merits of a work by such a thoughtful composer as Brahms, but the initial impression is certainly that the fourth section of his latest Sonata is not equal to the first, second, and third. Schumann occupied a large proportion of Miss Davies's programme, her principal pianoforte solo being his Sonata in F sharp minor (Op. 11), of which she gave a very careful and well considered reading. The Spanishes Liederspiel were effectively sung by Misses Fillinger and Hilda Wilson, and Messrs. Shakespeare and Ffrangcon Davies; and it is worthy of note that No. 7, which is usually omitted, was restored to its place. The Concert may be regarded as an unqualified artistic success.

THE SHINNER QUARTET.

THIS combination of performers—consisting of Miss Emily Shinner (Mrs. F. Liddell), Miss Lucy Stone, Miss Cecilia Gaters, and Miss Florence Hemmings—gave a Concert at the Princes' Hall, on the 15th ult. It cannot be said that there was any want of ambition in the selection of the programme. Schubert's Quartet in D minor is not a work to be lightly taken in hand, but the young ladies justified their temerity by giving an exceedingly creditable performance. Since they first appeared in public the Shinner Quartet have much improved, collectively, if not individually, and their *ensemble* on the present occasion was well nigh irreproachable. A more trying work for ladies than that of Schubert, because far more masculine in style, is Brahms's Quintet in F minor, for pianoforte and strings (Op. 34), but again the rendering was in many respects commendable, and the pianoforte part was of course thoroughly safe in the hands of Miss Zimmermann. The last-named excellent artist played three of Scarlatti's pieces in her best manner, and Miss Emily Shinner rendered a large amount of justice to Spohr's Dramatic Concerto, this work completing a concise and well selected programme.

AMATEUR ORCHESTRAL SOCIETIES.

OF the Smoking Concerts given at the present time the name is legion, but not one in a hundred calls for notice in our columns. Exceptions sometimes occur, and one such was the entertainment given by the Stock Exchange Orchestral Society in the Princes' Hall, on Saturday, the 4th ult. It is a pleasant sign of the times to note that not only a taste for the higher forms of music, but sufficient zeal for the study and practice of the same is to be found in the commercial circles of this busy metropolis; and without desiring to speak in disparagement of other amateur orchestral societies, who are now doing excellent work, it may safely be said that the above-named Association is one of the best of such bodies. The programme arranged for the Concert now under consideration was perhaps dangerously ambitious, containing as it did the Overtures to "Oberon" and "William Tell," Massenet's "Scènes Pittoresques," and some of Sullivan's music to "The Merchant of Venice," but the interpretation was, for the most part, excellent, and indeed not unworthy of a professional orchestra. The Conductor, Mr. George Hitchin, is entitled to praise for the high state of efficiency to which he has brought his forces. The male voice choir belonging to the Association rendered some madrigals and part-songs creditably; and of the soloists the greatest success was won by a member of the Society, Mr. H. Sternberg, who displayed remarkable technical abilities in a somewhat flimsy piece by Viex-tempes. Yet another member, Mr. J. F. H. Read, was favourably represented as a composer, the first movement of his "Évangeline" Symphony being received with much favour, which was well deserved.

The Strolling Players performed a capital selection at their Orchestral Concert on the 4th ult., and these well known amateurs were listened to, as usual, by an audience that crowded St. James's Hall in every part. Among the works given were Mendelssohn's Symphony in C minor (No. 1), J. S. Svendsen's "Rhapsodie Norvégienne" (Op. 21, No. 3), Spohr's "Jessonda" Overture, a couple of movements from Grieg's "Peer Gynt" Suite, and the Coronation March from "Le Prophète." These were all more or less excellently played, under the direction of Mr. Norfolk Megone, who also joined Messrs. A. Seavard and L. W. Beddome in a Concertino by Kummer, for flute and clarinet, with pianoforte accompaniment, which elicited enthusiastic applause. The vocalists were Miss Dora Barnard and Mr. Herbert Thorndike. The gentleman was in particularly good voice, and had to respond to a rapturous encore of "Thou'rt passing hence." Mr. A. J. Caldicott was at the pianoforte.

The third Concert of the Royal Amateur Orchestral Society's seventeenth season took place at St. James's Hall, on the 11th ult., and was attended by an overflowing audience. The scheme opened with the first movement of Schumann's Symphony in B flat (No. 4), which was spiritedly given. The Prelude to "Lohengrin," which followed, also received a careful and tolerably refined rendering, marred only by the wood-wind not being in perfect accord as to pitch. Liszt's Hungarian Rhapsody, No. 1, needed a more subtle study of *nuances*; but the *Allegretto* and *Mobile Perpetuum* from Moszkowski's Suite in F were well interpreted, and little fault was to be found with the performance of the remaining pieces. Adam's Overture, "Si j'étais roi," brought the Concert to a termination in highly effective fashion. The vocalist was Madame Nordica. The *prima donna* was encoered after the waltz-air from "Roméo," which she sang with brilliancy and charm, and later on she delighted her audience again in a couple of songs, "Autumn" and "Spring," by O. Weil, with a violin obbligato played by Mr. Pawle. At the Smoking Concert given by this Society at Princes' Hall, on the 18th ult., the Prince of Wales, the Duke of Edinburgh, and other illustrious personages were present.

SEDGWICK CHORAL COMPETITION.

A SERIES of choral competitions held in St. George's Hall, Kendal, on the 2nd ult., afforded a striking example of what may be accomplished, in the way of rousing the musical enthusiasm of a whole district, by the initiative of one determined organiser capable of getting others to work

for the object in view. On this occasion thirteen villages surrounding Kendal sent in six junior choirs, ten female voice choirs, nine male voice choirs, and nine village choral societies. It is due to Miss Wakefield (whose residence at Sedgwick Hall near Kendal gives the name to the event) to acknowledge that the credit of bringing all these musical forces to a focus belongs mainly to her. The standard of performance was most creditably high. In nearly every case there were evidences of musical ability and searchings after refinement of expression. The balance of parts was sometimes not good, and the quality of the voices varied, as might be expected; but, on the whole, it would be difficult to find in any country district in Great Britain thirty-four choirs to surpass the Kendal chorists. The following are the particulars of the results of the competitions: Junior Choirs—test piece, "The Nightingale" (Weelkes, arranged by Leslie); prize to Kirkby Lonsdale Choir, Burneside coming second. Female Voice Choirs—test piece, "O happy fair" (Shield, arranged by Leslie); equal prizes to Kirkby Stephen and Burneside. Male Voice Choirs—test piece, "The Hunter's Farewell" (Mendelssohn); prize to Ambleside Choir, Endmoor and Windermere coming just behind. Village Choirs—test pieces, "Awake, sweet love" (Dowland) and "Now is the month of Maying" (Morley); prize to Crosscrake Choir; Ambleside, Burneside, and Kirkby Stephen being honourably mentioned. Sight Reading (Individual); Mary Gill, W. H. Perfect, and Harold Wollenden each gained a prize. Sight Reading (Double Quartet); Milnthorpe gained the prize. Mr. W. G. McNaught adjudicated. In the evening a Concert was given before a large audience. The combined choirs sang, under the *bâton* of Miss Wakefield, in excellent style, Purcell's "Rejoice in the Lord," Gounod's "Gallia," Beethoven's "Hallelujah," Mendelssohn's setting for female voices of the words "Hear my prayer," Schubert's "Gondolier's Serenade," Mendelssohn's "Hunting Song," and two Part-songs, "Pastime with good Company" and "Once I loved a maiden fair," from the *Bach Choir Magazine*. Madame Bertha Moore sang the solo in "Gallia" and several songs with her customary success. Mr. J. W. S. Metcalfe, a promising bass from the Royal College of Music, sang two songs, and Signor Risegari (violin), Mr. Harmer (violin), Mr. Speelman (viola), and Mr. Vieuxtemps (violin) gave instrumental selections, besides playing accompaniments to the choral pieces. Miss Wakefield added to her arduous duties the performance of two of Sterndale Bennett's songs, "May Dew" and "Dawn, gentle flower," both of which were sung with beautiful expression. The winning choirs also each sang the test piece of their section. Mr. H. Bird, of London, was an efficient accompanist, and Mr. Smallwood, a local professor, rendered valuable assistance at the organ.

During an interval in the Concert Lady Edward Cavendish and Mr. W. H. Wakefield presented the prizes to the successful competitors, and Mr. McNaught, in criticising the singing of the choirs, stated that the voice, ear, and culture exhibited that day entitled the district to be described as distinctly musical, and this being so, it was a matter for some regret that, so far as music in the elementary schools was concerned, Westmoreland was one of the worst counties in England. It may be hoped that the Sedgwick scheme will find imitators in other parts of the kingdom.

GERMAN BATHS AND MUSIC.

(BY OUR SPECIAL CORRESPONDENT.)

TRAVELLERS in search of health, who have to pass three or four weeks at a German watering place out of the season, are, or ought to be, solaced by the musical attractions so abundantly supplied. National tastes differ. At such resorts in England cricket and lawn tennis, in France a good *cuisine*, in Spain a bull-ring, in Italy song and sunshine, and in Germany instrumental music seem indispensable *desiderata*; and unless a certain standard as to selection and performance is secured, Teutons would not be satisfied. Visitors to their baths, seeking rest and quiet, have not to submit to the nuisance of street music, niggers, acrobats, and various other forms of unchecked mendicancy to which they are daily subjected in some parts of the world, otherwise civilised, which might be mentioned. At Ems, Wiesbaden, Wildbad, Kissingen, Homburg, and Baden-Baden, and at most of the Austrian baths, care

is taken by the authorities to provide good orchestras, playing twice or three times daily. A record of a recent three weeks of music played at Homburg may be of some interest in these columns:—

Overtures: "Zauberflöte," "Prometheus," "King Stephen," "Egmont," "Coriolanus," "Abencerragen," "Freischütz," "Euryanthe," "Ruy Blas," "Son and Stranger," "Athalie," "Tannhäuser," "Fliegender Holländer," "Rienzi," "Italiani in Algieri," "Semiramide," "Elizabeth," "Gazza Ladra," "Barbiere," "Masi-niello," "Dinorah," "Etoile du Nord," "Zampa," "Julius Cæsar" (Schumann), "Jubal" (Flotow), "Vestale" (Spontini), "John of Paris" (Boieldieu), "Prinz von Homburg" and "Hiarne" (Marschner), "Wood Nymphs" (Bennett), "Maritana" (Wallace), "Festival" (Rietz), "Life for the Czar" (Glinka), "Nachtlager in Granada," "Reiselust" (Lobe), "Phèdre" (Massenet), "King Manfred" (Reinecke), "Goldener Kreuz" (Brüll), "Taming of the Shrew" (Goetz), "Festival" (Lassen), "Hamlet" (E. M. Bach), "Forester's Bridal" (Gernsheim), "Robespierre" (Litloff), "Prisoner of Edinburgh" (Carafa), "Heideschacht" (Von Holstein), "Orpheus" (Offenbach), "Sakuntala" (Goldmark), "Lustspiel" (Smetana), "Festival" (Lörting), "Dichter und Bauer" and "Light Cavalry" (Suppé), "In Autumn" (Grieg). Among Marches were "Coronation" ("Prophète"), "Wedding" (Mendelssohn), "Tannhäuser," "Queen of Saba" (Gounod), "Prince of Wales" (Tömlich), "Festival" (Raff), "Heroïque" (Saint-Saëns), "Aida," "Hohenzollern," "Duke of Edinburgh," &c. Of miscellaneous pieces the following were given:—Ballet music in "Paris and Helena" (Glück), "Invitation to the Dance" (Weber), "Carnival in Paris" (Svendsen), "Wald Weber" (Wagner), Hungarian Rhapsodies, Nos. 1 and 2 (Liszt); "Symphonisches Tongemälde" (Rheinberger), Minuet and Intermezzo (F. Lachner), Prelude and Fugue in G minor (Bach, scored by Abert), Introduction, Bridal Chorus, and Finale "Lohengrin," Ballet music "Feramors" and "Bal Costumé" (Rubinstein), Ballet from "Sylvia" (Délibes), "Aus aller Länder," Nos. 1, 2, 4, and 6, and "Cortège" (Moszkowski), Rhapsodie, "Slave" (Dvorák), "Morgenstimmen" and "Anitras Dance" (Grieg), Minuet and Trio "Bachelor of Florence," &c. Each week a "Symphony Concert," with soloists from Frankfurt, &c., was given, the Symphonies being Haydn in E flat, Beethoven in C minor, and Raff in G minor; and Schumann's Pianoforte Concerto was admirably played on one of these special occasions.

The above long and representative list will give an idea of the quantity and quality of music placed within reach of visitors to German and to Austrian baths. And up to the 13th ult., when the "season" commenced, no kind of charge was made for admission to Concerts: from that date a tax of only 12s. was levied, entitling subscribers to hear not only three daily performances, but also giving the *entrée* to the reading rooms—well supplied with English and other papers, and to the use of the mineral springs, for the whole season from May to October, during which time some 500 Concerts may be heard for the above nominal subscription. On the authority of the director of the music, Herr Gustav Tömlich, the repertory of the Homburg orchestra is stated to contain some 4,000 pieces.

At Baden-Baden the number of available selections is still larger. In an official list belonging to M. Kösemann, the musical director, upwards of 400 Overtures are entered, and all the best Symphonies have been performed. At the suggestion of Johann Strauss, the acoustic capabilities of the "Kiosk" in which the band plays have recently been greatly improved and are now admirable.

It may be added that the sixty-sixth Lower Rhenish Festival, which takes place, in triennial succession, at Cologne, will be held at Witsuntide, under the chief direction of Professor Dr. Franz Willmer. Its programme includes Handel's "Coronation Anthem," Bach's double chorus "Nun ist du Zeit," Schumann's "Paradise and Peri," Mendelssohn's "Walpurgis Night," Beethoven's "Missa Solemnis," C minor Symphony, and Violin Concerto, with Joachim as soloist; Brahms's Symphony, No. 1; Berlioz's "Fest bei Capulet," selections from Wagner's "Tristan" and "Parsifal," &c., with vocalists from Leipzig, Hamburg, Dresden, and Vienna. Reserved and numbered places for the three days, £1. The public rehearsals, with band and chorus, commence on the 7th inst.

G. PUCCINI'S OPERA "EDGAR."

THE composer of this lyric drama, published by G. Ricordi and Co., of Milan, is a rising and distinguished young musician, whose first operatic work "Le Villi" achieved considerable success both at the Scala and the Teatro del Verme of Milan a year or two ago; and the performances of his latest work, "Edgar," at the Scala, as a special Easter season, were therefore looked forward to as a musical event of considerable interest and importance, enhanced by the great personal popularity and respect Signor Puccini deservedly enjoys, not only in the musical society of Milan, but among the profession generally. Hence the leading musical critics of Rome, Turin, Florence, Bologna, and other cities all gathered to witness the first performance of this new work, which had the immense advantage of being conducted by Commendatore Faccio, and of being put on the stage with all the pomp and circumstance of the Scala—viz., under the most favourable auspices.

It so happens that the libretto of "Edgar" is from the pen of Signor F. Fontana, the author who also furnished the libretto of Franchetti's "Asrael," reviewed in THE MUSICAL TIMES of last month; nay, the plot of "Edgar" is, like that of "Asrael," derived from a Flemish story or legend of the early part of the fourteenth century. A short outline of this, Signor Fontana's latest production, will show whether on this occasion he has done justice both to himself as a dramatic poet and to the composer, as he undoubtedly did in the case of "Asrael."

The scene of the opera is laid in the vicinity of Courtray, at the time when Philip the Fair of France wantonly attacked Flanders at the head of a picked army comprising the flower of the French nobility.

Edgar, the hero of the drama, is a young villager who is under the fatal spell of *Tigrana*, a beautiful but crafty gipsy minstrel—a Flemish "Carmen"—who is also enamoured of him, while she rejects the advances of *Frank*, another young villager, whose fair sister *Fidelia* silently loves *Edgar*, and yet hopes to baffle *Tigrana*'s sinister designs by her own true love and devotion. *Edgar*, however, resolves to follow *Tigrana* at all hazards. In a fit of frenzy and passion—to the horror of the villagers, including *Fidelia* and her aged father *Gualtiero*—he sets fire to his ancestral cottage, and is on the point of abandoning all for the sake of *Tigrana*, when, in the act of leaving with the gipsy minstrel, he is confronted and stopped by his rival, *Frank*. In a fight between the two *Frank* is wounded, and *Edgar* rushes away with *Tigrana*, the maledictions of the villagers being mingled with *Fidelia*'s cries of distress.

The second act finds *Edgar* installed at *Tigrana*'s mountain retreat, a luxurious and fantastic abode, recalling the Venusberg in "Tannhäuser." He is tired not only of the life he is leading but of *Tigrana* herself, and tortured, moreover, by remorse, watches an opportunity to escape from his thralldom. This opportunity presents itself as he hears a band of armed peasants passing along the road to his abode. He hails them, and having entertained them, announces his resolve to join them in defending Flanders against the French invaders. His resolve is shaken when he discovers that the band is led by his old rival *Frank*; but the latter gladly forgives him, for the wound *Edgar* had inflicted on him cured him of his evil passion for the gipsy minstrel; and the two friends, reconciled and followed by their comrades in arms, leave the scene of *Tigrana*'s orgies for the glories of the battlefield, while *Tigrana* herself vows vengeance on the lover who dared to escape her spell.

The scene of the third act is laid in a village near the battlefield of Courtray. *Edgar* has fallen in battle, and the Flemish soldiers and villagers are preparing to do honour to the remains of their heroic companion, the bier being adorned with wreaths and flowers by the villagers, conspicuous among whom is the true and faithful *Fidelia*, who has come from her own village accompanied by her old father. The funeral rite has begun, and *Frank* is extolling the valour of his fallen friend to the mourning crowd, when a stranger in the garb of a friar appears on the scene, and interrupting *Frank*, insists that *Edgar*, though a hero in battle, does not deserve a Christian burial, since he led a wicked and dishonourable life with a gipsy

minstrel known to be guilty of crime. The bystanders at first side with the friar, but *Frank* and his sister successfully plead for the memory of the departed peasant-warrior, and *Fidelia*, after a mournful last adieu, leaves the scene with her father. In the meantime, however, *Tigrana* has stealthily made her appearance, and the friar induces her, by offering her as a bait a brilliant jewel taken from one of the French knights, to publicly confess her guilt with *Edgar*, whereupon the crowd clamorously demand that the hero's remains be thrown into the marsh. To the general consternation, however, the coffin crumbles to pieces in their hands and is found empty; and the climax is reached when the strange friar suddenly throws off his disguise and proclaims himself to be *Edgar*, erroneously supposed to be dead. He now turns with terrible wrath upon the crafty gipsy minstrel who first ruined and then betrayed him; she barely effects her escape, and *Edgar*, resuscitated and redeemed, hastens with *Frank* to the native village to reward *Fidelia* for her devotion and make her his own.

In the fourth and last act we find *Fidelia*, unconscious of the sudden turn of events, mourning over the loss of *Edgar* and adorning herself as a bride with the flowers taken from his bier, when *Edgar* arrives and her sorrow is changed into joy. While, however, *Edgar* and *Frank* go to prepare for the wedding, *Tigrana* suddenly appears, and, thirsting for revenge, rushes upon *Fidelia* and stabs her to the heart. Hearing *Edgar* and his companions approach, and seeing that escape is impossible, she hides herself in a closet. *Edgar* finds *Fidelia* dying, and only able to point to the closet, whence the gipsy minstrel is dragged by the infuriated crowd, who cry out "To the scaffold, to the scaffold," while *Fidelia*, with vows of love on her lips, breathes her last in *Edgar*'s arms.

The opera has no overture, but the fourth act is preceded by a prelude of very elaborate design on which the composer has evidently bestowed great care and labour, although its undoubted merits can only be appreciated after repeated hearing. Signor Puccini is a dramatic composer of marked symphonic proclivities, and these not infrequently betray him, in common with so many composers of the day, into an excessive display not only of abstruse orchestration, but of that too massive instrumentation which, owing to the lavish use of brass and cymbals on every available occasion, is often wearying rather than effective. In his style and treatment Signor Puccini belongs to that school which, having Italianised, as it were, the styles of Gounod, Berlioz, and Bizet, as also the highly descriptive style of Goldmark as exhibited in the "Queen of Sheba," has found expression in Boito's "Mefistofele," and more especially in Ponchielli's "Gioconda," these two composers (setting Verdi aside as *sui generis*) being certainly the most distinguished exponents, if not the founders, of that school of lyric drama in Italy. The character of *Fidelia* (soprano), whose part is, both dramatically and musically, the most attractive in the whole work, and, by way of a sharp contrast, the weird character of *Tigrana* (mezzo-soprano), lend themselves with peculiar force to descriptive treatment, and it is in the scenes in which they take the leading parts that Signor Puccini has been pre-eminently successful, both as regards the *solis* and the concerted numbers. The airs of *Fidelia* more particularly are extremely sweet and full of pathetic melody; that in which she pleads for the memory of *Edgar* in the funeral scene of the third act may be quoted as the finest specimen. On the other hand the airs of *Tigrana*, the gipsy minstrel, and their orchestral treatment are invested with a local colouring truly diabolical, the subject of her first appearance, which is subsequently repeated whenever she takes part in the action, being especially remarkable, inasmuch as, owing to a skillful instrumental combination, it is almost like a cry or outburst of laughter coming from the infernal regions. In the parts of *Edgar* (tenor) and *Frank* (baritone), not to mention the secondary part of *Gualtiero* (bass), Signor Puccini has been less successful, and in some of the concerted numbers, notably in the Soldiers' March and Chorus in the second act, he betrays a striving after effect by well-worn means at the expense of his own individuality and originality. The first and third acts are undoubtedly the best, whereas the second act (in *Tigrana*'s mountain retreat), besides being decidedly weak from a dramatic, is

weak also from a musical point of view, and the last act is liable to fall flat owing to the somewhat too precipitate *dénouement* culminating in *Fidelia's* death at the hands of *Tigrana*.

Considering that the opera appeals to a thoughtful and musically educated audience rather than to one guided by first and superficial impressions, its reception at the Scala was all Signor Puccini could desire, for he and the artists, foremost among whom are Signora Cataneo (*Fidelia*) and Signora Pantaleoni (*Tigrana*), as well as Commendatore Faccio, that unrivalled operatic conductor, were called before the curtain both during and after the several acts. Doubtless the gifted young composer of "Edgar" will strive to earn further laurels in the field of lyric drama. It is to be hoped that both he and Signor Fontana, a dramatic poet of the first order, will lay to heart the lesson taught by "Edgar," that the first requisite of a successful opera is a solid and sound dramatic foundation—in other words, a first-rate libretto. "It is an old story," says Heine, "but it is ever new."

OBITUARY.

MR. CARL ROSA.—The news of the death of Carl August Nicolano Rosa in Paris, on April 30, came upon the musical world with startling suddenness. That he had taken cold in crossing the Channel was made known through the ordinary medium of information, but no one suspected that what was regarded as a slight illness would have a fatal end. Mr. Rosa, though a man of great nervous energy, could not, however, be called strong, and his constitution failed to resist an attack of peritonitis.

Carl Rosa was a native of Hamburg, where he came into the world on March 22, 1813. Precocious in musical things, he studied so successfully under Lindenau that at seven years of age he played a Concerto in public, and, four years later, made an artistic tour through various countries. At sixteen he entered the Leipzig Conservatoire, studying there under David, Richter, and other masters, and at twenty he became a violinist in the orchestra of his native town. In 1866 Rosa came to London, appearing in the same capacity at the Crystal Palace and elsewhere. So far, his vocation seemed to be that of a solo performer on the most perfect and difficult of all instruments; but at this juncture events took place which marked out for him an unexpected path. He accepted an invitation from the late Mr. Bateman to join a concert party in the United States, and there met Madame Parepa, who was also a member of the *troupe*. The two promptly fell in love, and were married on February 26, 1867. Having for wife a *prima donna*, Rosa determined to make the most of the fact by forming a company for English opera, with Madame Parepa-Rosa as the "star." This was done with great success, the new manager soon discovering that his strength lay more in discharging the functions of an *impresario* than in playing the violin. The Parepa-Rosa Opera remained a conspicuous feature in American musical life till 1873, when, having made a considerable fortune, the artist couple returned to England, bent upon seeing what could here be done in the same line. To this end they took Drury Lane Theatre, and looked forward to the production, in 1874, of Wagner's "Lohengrin." But the expectation was never to be realised. Death intervened, and removed from the stage of human life the amiable and talented lady who had so well assisted her husband towards the goal of success. After this terrible blow Rosa remained for some time quiescent, but his active brain could not long tolerate a condition of inactivity. In 1875 he resolved to get into work again as a manager of English opera. His company was soon formed, and then began the career which Rosa pursued with eagerness and with brilliant results to the day of his death.

Rosa's achievements in connection with English opera constitute his real claim to remembrance. That he did immense service to our national lyric stage, such as it is, cannot for a moment be questioned. Through him many dramatic singers came to the front, and by his means native composers were encouraged to write for the stage at a time when, otherwise, there would not have been the slightest inducement. Dr. Mackenzie, Professor Stanford, Mr. Goring Thomas, Mr. Cowen, Mr. Corder—to all

these Rosa opened a "door of utterance," and one of his last acts was to arrange for the composition of an opera by Mr. Hamish MacCunn. It is true that the operas composed under his auspices were not invariably successful, but that was not the manager's fault. He had done all he could, and the future historian of lyric drama in England will have to count Carl Rosa among those to whom the institution is most indebted. Personally, the late manager was held in sincere respect. Though hasty in temper, as the result of a sensitive organisation, and though reputed as very clever at a bargain, Carl Rosa was known by all with whom he came in contact as a man of high rectitude, faithful to his obligations and generous of heart. His death, at the moment when the company of which he was managing director had annexed Mr. Harris's Italian opera, will long be remembered for its dramatic circumstances and lamented as a serious misfortune.

The funeral took place at Highgate Cemetery on the 6th ult., and was attended by thousands of persons, including many eminent representatives of music and related arts. Deputations were present from the Royal Academy of Music, the Royal College of Music, the Guildhall School of Music, the Philharmonic Society, and other kindred institutions.

MR. AUGUSTUS LECHMERE TAMPLIN died, aged fifty-two years, at Fulham on the 8th ult., of fatty degeneration of the heart. He was at one time famous as a performer on the organ, but he devoted his chief attention to the harmonium and did much to popularise that instrument. He was the inventor of the double touch in the harmonium; he was also an excellent pianist and his powers of extemporisation were extensive. He lived in comparative retirement, which prevented his extraordinary powers from becoming known to the many. By the few who knew him his loss will be deeply regretted.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE music of the grove is apparently banishing that of the concert-room, and, with the advance of summer, entertainments of the class which appeal to the readers of THE MUSICAL TIMES become few and far between. The only local musical event of leading importance during the past month, was the fourth and last of the admirable Orchestral Concerts associated with the name of Mr. Stockley, which took place on the 13th ult. The principal orchestral numbers were Dr. Hubert Parry's *Suite Moderne*, in A minor, the *Overtures to the "May Queen"* and "*Zampa*," the "*Danse Macabre*" of Saint-Saëns, the "*Kaiser*" March (Wagner), and the "*Angelus*" from Massenet's "*Scènes Pittoresques*," which was introduced at the same Concerts a few seasons ago. Dr. Parry's *Suite*, originally produced at the Gloucester Festival of 1886, has now taken such a firm hold of public favour in London and elsewhere, that there is no need here to say anything in praise of the strongly marked individuality and artistic thoroughness of this typical work, to the completeness of which nothing seems to be wanting but a more decided vein of melody. Saint-Saëns's weird musical picture of the midnight "*Dance of Death*," suggested, apparently, by the grisly series of sketches of the younger Holbein, aroused amusement, interest, and curiosity rather than admiration, the ingenious mechanical effects on the Xylophone, suggestive of rattling bones, being but a poor substitute for the imaginative power which is needed to redeem such morbid compositions from the suspicion of puerility. Wagner's grand March, based on the old Choral "*Ein feste Burg*," was given with all due sonority and impressiveness, and full justice was done by the band to the delicacy and refinement of Massenet's "*Angelus*." Miss Nettie Carpenter, who filled the post of solo violinist in place of Mr. Carrodus, absent through domestic affliction, essayed for the first time here the G minor Concerto of Max Bruch, her rendering of which lacked nothing but power. In a "*Lullaby*," by Miss Wurm, and Wieniawski's *Mazurka* in G minor, her success was unqualified. The vocalists were Madame Nordica and Mr. Charles Banks. The lady sang Rossini's "*Una voce*" and "*Gli angui d' inferno*" in her most brilliant style, and

Mr. Charles Banks was especially successful in the beautiful prayer from Wagner's "Rienzi."

The most interesting novelty at the annual Clef Club Concert, on the 10th ult., was the Serenade, by the composer of "The Fair Melusina," of which, however, only three movements were given, all of them exceedingly tuneful and fanciful, as well as being scored with taste. The excerpt was admirably played by Messrs. Piddock (flute), Abbott and Sück (violins), G. W. Priestley (viola), Owen (violoncello), and Thompson (contra-bass). Another praiseworthy novelty was the Prelude and Fugue in E flat of Mr. Battison Haynes, a refined and scholarly composition, first produced at Ealing in 1884. The three movements from Karl Goldmark's Suite, in which Mr. F. Ward distinguished himself by the excellence of his tone and phrasing, fairly justified the high reputation which the work has achieved in Germany. The vocal selection from Dr. Waring's "New Year's Eve" Cantata impressed the audience with a desire to hear more of so interesting a work. Mr. F. Ward and Mr. Abbott were heard to great advantage in Bach's double Concerto, and the vocal interests of the programme were well cared for by Miss Annie Roberts, who possesses a soprano voice of charming quality; Mr. Gervas Cooper, Mr. Mobberley, and others. The only fault of the Concert was its excessive length.

The Saturday evening Concerts at cheap prices continue to attract good audiences, the most popular programmes being those of a miscellaneous character. At the Concert on the 11th ult. a pleasant variety was imparted to the entertainment by the instrumental performances of the Anemoio Union and the pianoforte playing of Mr. Astley Langston, who gave an excellent rendering of Cowen's "Rondo à la Turque." At this Concert Miss Hill, a young local artist possessing a well trained contralto voice of charming quality, achieved a popular success by her singing of Watson's "All in a garden fair."

On the 8th ult. the Birmingham Amateur Operatic Society gave a first performance of Gilbert and Sullivan's "Ruddigore," for the benefit of two local charities, and attracted as usual an overflowing audience. The effort was an ambitious one for amateur performers, but though evidences of insufficient rehearsal were occasionally apparent, the result on the whole was very satisfactory and praiseworthy, the ladies as usual carrying off the honours. At the Grand Theatre Jakobowski's popular operetta "Erminie," with Miss Ethel Pierson as the heroine and Mr. Paulton as the grotesque ruffian *Caleau*, has drawn fairly large and appreciative audiences. At the Royal the Grinette Opera Company, with Miss Guilia Warwick and Miss Marion Erle as *prima donnas*, has also achieved a fair measure of success.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE chief event of musical interest in Dublin during a very uneventful month was the Concert of the Dublin Musical Society, on the 23rd ult., at which Beethoven's "Engedi" and Mendelssohn's "Hymn of Praise" furnished the programme. The performance took place in the Grand Concert Hall of the Royal University, and a crowded and fashionable assembly testified to the favour with which the selection was regarded by the musical public. The experienced choir of the Society did its work, with some exceptions, in brilliant style; the episode in the first chorus of "Engedi," however, severely taxed their capabilities. The band, slightly reduced in numbers, and suffering at times from a predominance of the brass, nevertheless gave a good account of itself, especially in the "Lobgesang" Symphony. Mr. Edward Lloyd sang the tenor solo part in both Cantatas, and more than once awakened the enthusiasm of the audience. The other principal vocalists were Miss Charlotte Hanlon and Mr. T. Marchant. Mr. Joseph Robinson conducted, Mr. R. M. Levey led the band, and Mr. Horan was the Organist.

An excellent performance of Gounod's "Redemption" was given at St. Peter's, Phibsborough, on April 29, under the direction of Mr. P. Goodman, Organist of the Church, with a full band and chorus of 200 voices. The principal

singers were Miss Mary Harris, Mrs. McCabe, Mr. J. Alcorn, and Mr. J. R. Leahy. The band was led by Mr. N. P. Healy, and Mr. Frank Manly was the Organist.

The Dublin Amateur Orchestral Union gave its second Concert (tenth season) at the Antient Concert Hall, on the 14th ult. The principal feature was Mendelssohn's "Italian" Symphony in A, which had been promised for some time, and the performance of which was very welcome and most creditable, when the difficulties of the work are taken into consideration. The other orchestral pieces were Kalliwoda's Overture in F and an arrangement of the "Preislied" from Wagner's "Meistersinger," with obbligato for the harp and violin, played respectively by Madame Priscilla Frost (who also contributed harp solos) and Mr. Poland. Mdlle. Henriette van Eyk was pianist, and gave Chopin's Scherzo (No. 2, Op. 31) in B flat minor, Schumann's Fantasiestück (Op. 12), and Mendelssohn's Capriccio in G major. An arrangement of Handel's well known "Largo" for violin, harp, harmonium, and strings was played by Mr. Poland, Madame Frost, Mr. E. Telford, and the strings of the orchestra. Mr. W. H. Telford conducted, and Mr. J. Gaffney was the vocalist.

Mr. Walter Bapty's Benefit Concert took place at the Antient Concert Rooms, on the 11th ult., when some of our best singers gave their valuable assistance, and Dr. Joze, Mr. Culwich, and Sir Robert Stewart acted as accompanists.

Two Scotch Ballad Concerts were given in the Rotunda on the 10th and 11th ult., the vocalists being Miss Agnes Barr, Miss Edith Moss, Messrs. J. Moir, Rogers, and MacDonald; and a series of morning and evening performances, by the Neapolitan Ladies' Band and Swiss Choir, took place in the Leinster Hall on the 14th ult. and following days.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE close of the winter season in April, and the long Easter vacation which follows, combine to make May an uneventful month. The only local Concert of great interest was that given by the Edinburgh Male Glee Club, under the leadership of Mr. Millar Craig. The *pièce de resistance* was Max Bruch's Cantata "Frithjof," the solos in which were undertaken by Mrs. Millar Craig and Mr. P. Glencorse. The first part of the programme consisted of an attractive selection of old English glees and catches.

The Orpheus Amateur Orchestral Society, at a Concert on the 17th ult., presented Mr. John Greig, M.A., their Conductor, with a *bâton*, and congratulated him on passing the necessary examinations for the degree of Mus. Doc., Oxon.

A new Choral Society, the "Grange," made its first appearance on the 21st ult. with an unambitious programme. Mr. Owston is the Conductor.

The lamented death of Mr. Carl Rosa lent a melancholy attraction to an excellent set of performances by his Opera Company during the week—13th to 18th ult. The reproduction of "The Star of the North" was put forward as the novelty, and careful staging and evidence of honest rehearsal combined with the real merits of the opera to draw increasing audiences at each performance. Messrs. Celli and Manners divided the honours by their renderings of *Peter*, and Madame Georgina Burns was very attractive as *Catherine*. Miss Fanny Moody's *Mignon*, on Tuesday, was not so successful; but in her first appearance as *Carmen* on Saturday she charmed a crowded audience. Miss Amanda Fabris confirmed good impressions, and Miss Kate Drew has improved greatly since her last appearance. "The Bohemian Girl" still exercises its powers of attraction.

Of more than passing interest was an instalment of "Musical Reminiscences" narrated by Mr. George Lichtenstein at a meeting of the Edinburgh Society of Musicians, on the 11th ult. There was a very large audience of members and guests. Mr. Otto Schweizer, the President, who occupied the chair, welcomed the guests in a few words, and introduced the lecturer, who, as he said, needed no introduction to an Edinburgh audience. Mr. Lichtenstein told us of his early life in Hungary (Agram), where he met Liszt for the first time; and Paris, where he made the

acquaintance of Heller, Berlioz, and others. Many more familiar names and stories of famous musicians came with peculiar charm from the lips of one who had spoken with them as friends, and had taken a part in the scenes he narrated. In response to a unanimous expression of desire, Mr. Lichtenstein promised to give us another set of "Reminiscences" at a future time.

MUSIC IN GLASGOW AND THE WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the recent meeting of guarantors of the Glasgow Choral and Orchestral Concert scheme a deficit was again announced. The loss for the season 1888-89 is not, happily, of alarming proportions, amounting only to £239 4s. 4d. The previous year's experience showed a deficit of £67 4s. 9d., and, in order that the coming season may start with a clean sheet, a call at the rate of 2s. 2d. per pound will be made upon the guarantors. The fund raised yearly for the purpose of carrying on these Concerts is close upon £3,000, it is supported by many leading citizens, and the subscriptions range from £5 to £100, the latter sum being the maximum amount accepted. These guarantors' meetings are, usually, very quiet affairs, seldom lasting beyond a few minutes, and confined, as a rule, to the Chairman's speech and to votes of thanks. On the occasion under brief notice one or two guarantors had, however, something to say about the general working expenses, which amounted to nearly one-third of the total outlay of £6,755. It ought, moreover, to be said that comments have been pretty freely made in several quarters regarding the financial aspects of the undertaking, as, also, upon the monopoly enjoyed by the Choral Union; and the time is, probably, not far distant when the purely orchestral section of the scheme may be worked by an independent committee. Much might undoubtedly be said both for and against such a proposal; meanwhile, however, there will be no disturbance of the dual scheme, and the guarantee fund for next season's campaign is receiving, we are glad to hear, liberal support. Beethoven's Mass in D is now being rehearsed by Mr. Joseph Bradley's choristers, but many friends of the Choral Union fear the wisdom of the choice, for reasons which need not be here named.

What is to be done with the surplus accrued from the Glasgow Exhibition? The accounts have now been made up, and a profit of £46,000 is practically secured. Music contributed in a very large degree to the success of the big show, and the surplus could not, therefore, be better employed than in fostering the growing interest in the art everywhere manifested in Scotland. It is, however, greatly to be feared that only a miserable pittance will be set aside for musical purposes, for the powers that be strongly favour, it is understood, the erection of a picture gallery and museum. This is not the place to wax polemical on the measure of support accorded to existing facilities for the housing of the fine arts, &c., but it may be permitted us to urge the "Surplus Committee" to divide their favours in the interest of, say, a local College of Music. Many good teachers flourish north of the Tweed. Given, moreover, the needful attraction, other competent professors will assuredly migrate northwards, to the advantage, it need hardly be said, of promising students who cannot afford either a London or a Continental training. At the last moment information reaches us that the surplus will not be disposed of hastily.

A series of competitions have been launched by the Glasgow Society of Musicians. Only members and associates of that body will be allowed to compete for the prizes; these will be five in number, and the subjects are as follows:—An orchestral work, a composition for two instruments, one of which must be the pianoforte; a choral work to occupy not less than ten minutes in performance, a composition for organ, and a song. It may be worth noting here that there was some difference of opinion as to whether the competitions should be restricted to the members and associates of the Society. Had it been decided to open the lists to, say, musicians resident in Scotland, a good deal of prize money might have been forthcoming.

The Carl Rosa Opera Company have had a highly successful season at the Theatre Royal, Glasgow. The leading feature of the engagement was Meyerbeer's "The Star of the North," staged on a remarkably brilliant scale, and performed with every regard for the traditions of the organisation—all-round excellence. Nowhere had Mr. Rosa warmer friends than in Glasgow, and the news of his death was received with feelings of peculiar sadness, the more so as the company opened at the Royal on the day when the remains of its late guiding spirit were laid to rest.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE annual general meeting of the proprietors of the Liverpool Philharmonic Society was held on the 13th ult. The Chairman announced that there was a balance in favour of the Society, although the failure, from a financial point of view, of the Hallé Concerts seems to have deterred other Concert-givers and *impresarios* from giving Concerts. The committee has therefore lowered the minimum price of the building for Concerts by 25 per cent. The past season has certainly been a most satisfactory one in every way, and is chiefly notable for the production of Dr. A. C. Mackenzie's Cantata "The Dream of Jubal," which was written to commemorate the Jubilee Concert of the Society. The success which attended this work induces the hope that the Philharmonic Society, as the premier provincial Society, will follow the precedent set by Mr. Clark's liberality, and each year commission a work by one or other of our English composers.

A Musical Festival was held in St. Simon and St. Jude's Church, Anfield, on Tuesday evening, April 30, when selections from "The Messiah" formed the chief attraction. The soloists were Miss Fanny Bouffleur, Miss Lucas, Mr. A. F. Thornborough, Mr. J. H. Eld, and Master Champion. An arrangement of Mozart's accompaniments for the organ, pianoforte, and Mustel organ was played by Messrs. J. K. Cave, W. Faulkes, and R. Cooper respectively. Miss White played Handel's Violin Sonata in A, and Mr. Faulkes (Organist of St. Margaret's) performed Mendelssohn's Capriccio Brillante in B minor, for pianoforte. The chorus (100 voices) sang their parts well. Mr. C. W. Bridson (Organist of the Church) was the Conductor. The church was filled: and the proceeds of the Festival were devoted to the church building fund.

"The Yeomen of the Guard" was played at the Court Theatre during the week commencing on the 13th ult., and drew very large audiences. There seems to be now no doubt that the work is as popular as any of its well known predecessors.

The Carl Rosa Opera Company paid their usual spring visit to the Court Theatre during the week commencing on the 20th ult., and performed the operas "The Star of the North" (twice), "Maritana," "The Puritan's Daughter" (twice), "Lucia di Lammermoor," and the "Bohemian Girl" on the final Saturday night.

Opera in English has also been heard at the New Theatre Royal, Breck Road, where Mr. Walsham's English Opera Company have given representations of "Faust," "Maritana," "Bohemian Girl," and "The Waterman." Miss Wineyates, a lady of local origin, was well spoken of during the engagement.

A fine tubular pneumatic organ, by Willis, has been erected in the new church of St. Dunstan, which was consecrated on the 18th ult.

Mr. F. H. Burstall, the Organist of the Pro-Cathedral and of Wallasey Parish Church, has resigned the latter appointment, which he has held for thirteen years, and will now undertake the duties of Organist to St. Peter's Parish Church.

Mr. David Fisher, the well known member of Mr. D'Oyley Carte's Company, died here on Saturday, 25th ult.

MUSIC IN SHEFFIELD, &c.

(FROM OUR OWN CORRESPONDENT.)

BOTTESINI'S "Garden of Olivet" was introduced to a Sheffield audience on April 29—too late for mention in last month's issue. So thoroughly admirable a performance of

From "Songs of the Chase," 1810.

FOUR-PART SONG.

Composed by HAMISH MACCUNN.

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Allegro giocoso.

SOPRANO.

1. Now night her dus - ky man - tle folds, . . The larks . . are soar - ing
2. O'er moun - tain top and riv - er deep The fox . . for shel - ter

ALTO.

1. Now night her dus - ky man - tle folds The larks, the
2. O'er moun - tain top and riv - er deep The fox, the

TENOR.

1. Now night her dus - ky man - tle folds . . The larks . . are soar - ing
2. O'er moun - tain top and riv - er deep . . The fox . . for shel - ter

BASS.

1. Now night her dus - ky man - tle folds The larks . . are soar - ing
2. O'er moun - tain top and riv - er deep The fox . . for shel - ter

Allegro giocoso.

PIANO.

f

84.
For practice only.

high, And morn her gold - en shafts has shot, To gild . . the east - ern
flies, And cower - ing in - to cov - erts strong, His cun - ning vain - ly

larks are soar - ing high, And morn her gold - en shafts has shot, To gild . . the east - ern
fox for shel - ter flies, And cower - ing in - to cov - erts strong, His cun - ning vain - ly

high, And morn her gold - en shafts has shot, To gild . . the east - ern
flies, And cower - ing in - to cov - erts strong, His cun - ning vain - ly

high, are soar - ing high, And morn her gold - en shafts has shot, To gild . . the east - ern
flies for shel - ter flies, And cower - ing in - to cov - erts strong, His cun - ning vain - ly

sky ; We sportsmen scour the dis - tant
tries ; His death proclaims the sportsman'

sky ; We sportsmen scour the dis - tant
tries ; His death proclaims the sportsman's

sky ; We sportsmen scour the dis - tant plain, . . the dis - tant
tries ; His death proclaims the sportsman's joy, . . the sportsman's

sky ; We sportsmen scour the dis - tant plain, . . we sportsmen scour . . the dis - tant
tries ; His death proclaims the sportsman's joy, . . his death pro - claims . . the sportsman's

plain, The hounds pursue their prey, the hounds pur -
joy, The dogs they seize their prey, the dogs they

plain, The hounds pursue their prey, the hounds pursue their
joy, The dogs they seize their prey, the dogs they seize their

plain, The hounds pursue their prey, the hounds pursue their
joy, The dogs they seize their prey, the dogs they seize their

- sue their prey, seize their prey, While e - choes round the While e - choes round the

- sue their prey, seize their prey, e - - choes e - - choes

prey, While e - choes round the val - leys sound, while e - - choes
prey, While e - choes round the val - leys sound, while e - - choes

prey, e - - choes
prey, e - - choes

p

val-leys sound, . . . thro' the val-leys sound, } Hark for-ward, hark a - way, . . .
val-leys sound, . . . thro' the val-leys sound, }

round the val - leys sound, } Hark for-ward, hark a - way, . . .
round the val - leys sound, }

round the val - leys sound, } Hark for - ward, for - ward,
round the val - leys sound, }

round the val - leys sound, } Hark for - ward, for - ward,

dim. *pp* *mf* *mf* *pp*

hark for-ward, hark a-way, hark forward, hark a-way, hark forward, hark a-way, hark for-ward, hark a-way, hark forward, forward, forward, hark a-way, hark for-ward, hark a-way, hark forward, forward, forward, hark a-way, hark for-ward, hark a-way, hark forward, hark a-way!

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the work was given by the Choral Union that reference to it now is justified, and it is due to the members of the Society to place on record the highly creditable rendering which they gave of the Oratorio. The choral portions were given with accuracy of attack and sustained vigour, and, in short, all the elements of good choir singing were displayed. The soloists were selected from the Society. A well-balanced little orchestra, led by Mr. H. Parkin, played Bottesini's elaborate accompaniments admirably. Mr. T. Foulstone was Organist, and Mr. S. Suckley conducted.

Sheffield is rich in amateur orchestral societies, and, though at times ambition overrules their discretion, the standard of their performances is generally excellent, the friendly rivalry which exists conducing to the vitality of each. The Amateur Instrumental Society, which is the first in age and in point of numbers, gave a Concert on the 2nd ult. in the Montgomery Hall. Spohr's "Power of Sound" Symphony was the principal piece on the programme, and a fine performance of it was given. The "William Tell" and Kalliwoda in F Overtures, a selection from Balfe's "Satanella," and Strauss's "Blue Danube" Waltz were also played. Mr. Henry Coward conducted.

On the following evening the Collegiate Orchestral Society gave a Concert at the Music Hall, Surrey Street. Their chief piece was Mendelssohn's "Italian" Symphony, and under the *bâton* of Mr. S. Suckley all the sections of the work went well. The other orchestral numbers were the Overture to Rossini's "La Gazza Ladra," Haydn's quartet arrangement of the "Emperor's Hymn" for strings, Overture to Auber's "Le Dieu et la Bayadere," March from "Scipio," and a Gavotte by Kottaun. An interesting feature of the Concert was the singing of Mr. William Smith, who gave Schumann's "Two Grenadiers" and Sullivan's "Mary Morrison" with distinct success.

The Barnsley Choral Society gave a Concert in the Public Hall, Barnsley, on the 9th ult., at which Weber's Mass in G was performed. Overtures, part-songs, and songs served to fill up the programme, one of the vocalists being Earl Compton, M.P., who gave Maud White's "Absent, yet present," and Hatton's "To Anthea."

On the 20th ult. Mr. A. R. Gaul came from Birmingham to conduct a performance, by the Amateur Harmonic Society, of his historical Cantata "Joan of Arc." The work, which had twice previously been heard in the town this season, was admirably rendered. Miss Lilian Mills, Mr. C. Blagbro, and Mr. W. Browning were the principals; Mr. G. Marsden, leader; and Mr. J. A. Rodgers, Organist. Haydn's Motet "The arm of the Lord" (conducted by Mr. W. Chapman) was also included in the programme.

The fifty-first Concert of the Amateur Musical Society took place in the Albert Hall, on the 21st ult., when Cowen's "Sleeping Beauty" was introduced, for the first time, to a Sheffield audience. The chorus and the soloists performed their tasks admirably. Gade's "Spring's Message" and Schubert's "The Lord is my Shepherd" were given in the second part of the programme, which also included instrumental and vocal trios, organ solos, and songs. Mr. J. W. Phillips was Organist, and Mr. Schollhammer conducted.

MUSIC IN WALES.

(FROM OUR OWN CORRESPONDENT.)

MR. SYDNEY FIFOOT, the Conductor of the Cardiff Orchestral Society, has resigned, and the Committee have appointed in his place Dr. Joseph Parry, the musical lecturer at the University College, Cardiff. As the zeal and energy of the new Conductor are so well known we look forward to the future of this Society with increased interest.

At Treorkey, on Monday, April 29, the Upper Rhondda Calvinistic Methodists held their Annual Musical Festival in the Bethlehem Chapel. The various selections of music were effectively rendered. There were large audiences, and the Conductor was "Alaw Ddu" from Llanelly, to whom the success of the Festival was mainly owing.

An effort is being made to start a Musical Society at Swansea. The old Choral Society has been dormant for two or three years, and is now defunct. A meeting of persons interested in the matter was held on Wednesday, the 15th ult., when a committee was formed to endeavour to draw

up some scheme which would prove generally acceptable to Swansea amateurs. The professors, with very few exceptions, do not trouble themselves about such things. A desire has been pretty generally expressed that the orchestra which has performed at the Saturday Popular Concerts for the last three years, should be fostered and gradually strengthened by the addition of such young players as are qualified to take part in concerted music. We hope to give our readers some further information hereon next month.

At Ebenezer Chapel, Swansea, on Thursday evening, the 2nd ult., a Concert was given by the chapel choir, when Dr. Joseph Parry's interesting and popular sacred Cantata, "Joseph," was performed before a large and sympathetic audience. The work is well known to and is a great favourite with Welsh choirs. The performance was very successful and was received with every mark of approval, both choir and soloists acquitting themselves with credit. Miss M. A. Jones was the accompanist, and the Conductor was Mr. J. D. Thomas, a former pupil of the composer.

MUSIC IN THE WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

HERR LORTZING'S Ladies' Choir gave an At Home at the Rotunda, Cheltenham, on Tuesday, the 7th ult., when Reinecke's Cantata "Bethlehem" and some choruses by Liszt and Wagner were rendered by the choir. Some pieces by Lecocq and Bizet were performed by the Mandoline Guitar Band, reinforced by the Hungarian cymbal or dulcimer, which were very effective. Miss Williams and Miss Keyes played the accompaniments on the pianoforte. Herr Lortzing conducted.

THE twelfth annual Festival of the Western Counties' Musical Association was held on April 25, at the Victoria Hall, Exeter, and consisted of two performances, one in the morning and one in the evening. The works selected were Sir Sterndale Bennett's "The Woman of Samaria" and "May Queen," and Dr. Bridge's "Callirhoe." The soloists were Miss Monteith, Miss Emily Squire, Mr. Faithfull Pearce, and Mr. Montague Worlock. The leader was Mr. M. G. Rice; solo violoncello, Mr. J. Pomeroy; Organist and accompanist, Mr. E. M. Vinnicombe; and Conductors, Mr. D. J. Wood and Dr. J. F. Bridge.

The announcement of the first annual Ladies' Night of the Society of Instrumentalists, on the 21st ult., took many in Bristol slightly by surprise, for it seemed as if the formation of the Society had only just been heard of, and we were certainly not expecting it to challenge public criticism for some time to come.

The history of the Society is briefly as follows: When, in the autumn of last year, the hope of maintaining a resident professional orchestra in connection with the Monday Popular Concerts Society was reluctantly abandoned for a time, the great need of some means of becoming acquainted with orchestral music was widely felt, and some of the amateurs of the city appealed to Mr. George Riseley to help them to this end. Mr. Riseley at once readily assumed the position of honorary Conductor, whilst Mr. T. Carrington offered his services as honorary leader. The Society was then quickly formed, and began its weekly rehearsals in Hamilton's Rooms with ninety members, a committee of gentlemen being responsible for all business arrangements. Before many weeks had passed, the Society had to remove its quarters to the Museum, owing to the increase of its numbers, and their work was steadily carried on during the winter and spring. At first the music chosen was simple, but progress was so marked and rapid that the Conductor was encouraged to make more ambitious selections; and during the season no less than six Symphonies have been taken in hand—one of Beethoven's, two of Mozart's, and three of Haydn's; besides such Overtures as Mozart's "Idomeneo" and "Seraglio," Flotow's "Martha" and "Stradella," Rossini's "Tancredi" and "Italiani in Algieri," and numerous Marches and Waltzes. Pianoforte Concertos also formed part of the scheme, and five or six lady pupils of Mr. Riseley's acquitted themselves very creditably as soloists. The orchestral numbers of the programme finally decided upon for the first Concert of the Society stood as

follows: Overture, "Don Giovanni" (Mozart), Symphony, No. 1 in C (Mozart), March, "Cornelius" (Mendelssohn), Overture, "Prometheus" (Beethoven), "Grossmütterchen" (Langer), Minuet for muted strings (Boccherini); and the "War March" from Mendelssohn's "Athalia." These were, one and all, admirably rendered, and in such a spirited, intelligent manner that the hearers could hardly believe that it was the performance of so young a society. The number was 146, including about twenty professional players. Out of this number fifty-one were ladies. Besides the orchestral pieces, there were two vocalists, Mrs. Nixon and Mr. Evan Thomas, who each contributed two songs, and Mr. Carrington was heard to great advantage in a brilliant Polonaise of Wieniawski's for violin. The financial aspect of the Society is most satisfactory, the result of its first season being a balance in hand.

Stainer's sacred Cantata "St. Mary Magdalen" was performed, on the 21st ult., in Truro Cathedral. The work was well rendered, under the conductorship of the composer. The solos were taken by Masters A. and F. Thomas (Truro Cathedral) and Messrs. Sunman and Wright (Christ Church, Oxford). Mr. G. R. Sinclair, who conducted the rehearsals, presided at the organ.

The two principal local Societies—the Philharmonic and the Orchestral—gave grand evening Concerts at the Victoria Hall, Weston-super-Mare, on the 9th and 13th ult. respectively. At the Philharmonic, Gade's "Erl-King's Daughter," Lloyd's "Hero and Leander," and a short miscellaneous selection were very efficiently rendered, the principals being Miss Delves Yates, Mrs. G. E. Alford, Dr. Roxburgh, and Mr. Montague Worlock, and the well-balanced choir and orchestra being under the conductorship of Mr. Edward Cook. At the Orchestral Society's Concert, the orchestra of nearly fifty performers, conducted by Mr. C. A. Windeatt, gave most creditably the *Andante* from Schubert's No. 7 Symphony, the "Maritana" Overture, the Marche Hongroise from Berlioz's "Faust," Sullivan's "Henry VIII." (incidental music), and a Gavotte by E. Cuthbert Nunn. Mrs. E. M. Phillips (contralto) and Mr. S. Boyce Creak (tenor) were the vocalists, Mr. Ambrose H. Comfort played a pianoforte solo, and Mr. Corelli Windeatt a violin solo.

Mr. Calder O'Bierne's English Opera Company were at the Assembly Rooms, Bristol, with "Maritana," "The Bohemian Girl," and "The Waterman," on the 6th, 7th, and 8th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 14, 1889.

THE musical season has come to an end in America. There are still some entertainments to be given and some so-called festivals to be held. The festivals, however, are pretty nearly all of the same pattern, owing to the fact that Mr. Charles E. Locke, ex-manager of the American Opera Company, has organised a company for the purpose of appearing at these festivals. The company is a good one, and in places where the local choral organisations are strong the festivals are worthy of serious consideration. In other places they are nothing more or less than Concerts given by this company.

In New York, since the departure of Von Bülow, nothing has been done. The brilliant Doctor concluded his season in a blaze of glory. He gave a grand Orchestral Concert at the Metropolitan Opera House on the 2nd inst. His programme consisted of Brahms's "Tragic" Overture, Haydn's Symphony (No. 12, Breitkopf and Härtel), Meyerbeer's "Struensee" Overture, Beethoven's "Eroica," and the Vorspiel to "Die Meistersinger." There was nothing revolutionary in his readings, but his *tempi* in "The Meistersinger" introduction astonished some of the critics, who have fallen into the habit of regarding Seidl as the great Wagner apostle, forgetting that Von Bülow conducted the earlier Wagner works with the approval of the composer. Von Bülow's reading of the Haydn Symphony was delicious in its delicacy and expressive accentuation. He did wonders with an orchestra composed of first-class men, but unaccustomed to playing together, and unfamiliar with their Conductor's style. The Doctor distinguished himself during his American visit by being continually in

a good humour, and he sailed away leaving a surprising popularity behind him.

A new choral organisation, which promises to do good work after a while, is the Palestrina Choir. Its first Concert was given at Chickering Hall on the 29th ult., a very bad date to choose, as it was the first day of the Washington Centennial celebration. The antiquities on the programme were Lasso's "Matona, lovely maiden," which is often heard, and his Magnificat in B, for six voices; Johann Michael Bach's Chorale-Motet, "Now is Christ risen"; and Palestrina's Madrigal, "Fair Cedar Tree," and the "Missa Papæ Marcelli." The Beethoven String Quartet furnished some old instrumental music. The audience was most delighted with the Bach Motet, a wonderfully beautiful and elevated piece of writing, which was loudly encored. The great Marcelline Mass was badly sung, but some of its numbers profoundly impressed the hearers. There is good material in the Choir and it will do well after further study.

Gounod's "Mors et Vita" was performed by the Church Choral Society, under the direction of Mr. R. H. Warren, at St. Bartholomew's Church, on the 26th ult., with great success.

The fifth Subscription Concert of the Apollo Club of Chicago took place at the Central Music Hall, on Tuesday, the 30th ult. Mendelssohn's "Elijah" was given with the following soloists: Mr. and Mrs. Henschel, Miss Christine Nielson, and Mr. W. J. Lavin. The performance was highly successful.

The Handel and Haydn Society, of Boston, gave Mendelssohn's "St. Paul" at the Music Hall, on the 22nd ult. The Boston papers were unanimous in their praise of the rendering.

The Music Festival given at Hartford at the opening of the present month was a grand success. The Locke combination furnished most of the soloists.

At Springfield, Mass., a Music Festival was held, concluding on the 8th inst. The Locke combination also took part in this. The programmes were varied somewhat, but the entertainments were of the same general style. "Elijah" was sung at the final Concert.

On Thursday, the 2nd inst., the last Concert of the Cleveland Vocal Society took place. The choral numbers were the Chorus of Reapers from Liszt's "Prometheus," Beethoven's "Elegy," and the Prayer and *Finale* from "Lohengrin."

The Arion Club, of Milwaukee, gave its last Concert on the 9th inst, when Cowen's "Sleeping Beauty" was performed. Mr. and Mrs. Henschel, Mrs. Bodden, and Mr. Charles Knorr were the soloists. The Arion Club and the Cecilia Choir furnished the choral parts, and the Boston Symphony Orchestra, under Wilhelm Gericke, completed the array of forces.

ON Saturday afternoon, the 25th ult., the Royal Normal College and Academy of Music for the Blind held its annual Concert and Prize Festival at the Crystal Palace. Before the commencement of the Concert visitors had, in the transept, an opportunity of witnessing the skilful practice of young pupils in Kindergarten work, modelling, and pianoforte tuning. At a signal from the Conductor, Mr. August Manns, the choir of the College sang the National Anthem. Next in the programme came Alex. Guilman's Symphony in D minor, for the organ and orchestra. In order to introduce to the public as many of the students as possible the solo part was entrusted to three players—Miss Emily Lucas, Miss Mabel Davies, and Mr. Augustine Lander each playing a movement. In the Ode, "Blest pair of Sirens," by Dr. Hubert Parry, under the direction of the composer, the choir found themes worthy of their best attention. In the unaccompanied music the singers were also heard to advantage. For this occasion the pieces selected were the Madrigal "The Silver Swan" (Gibbons), and the Part-song "Come, live with me" (Benet). Some good solo singing was heard in Gade's "Spring" Fantasia, by Miss Amelia Campbell and Mr. Thomas White. It was reserved for Mr. Alfred Hollins to reveal, in Mendelssohn's Capriccio in B minor, for pianoforte and orchestra, the full value of the musical training to be obtained at the institution. Mr. Hollins, no longer a pupil, has established for himself, both in America and Great Britain, a reputation of an enduring kind. After the Concert the distribution of prizes took place by the Duchess of Rutland, who gave

an address replete with kindly feeling. Sixty prizes and sixteen certificates were awarded, and each was accompanied with a word of encouragement from her Grace which greatly enhanced the value of the gift.

MR. ERNEST KIVER's annual evening Concert, given at Princes' Hall on the 7th ult., was made especially noteworthy by the first performance in public of a String Quartet in G minor, by Mr. Wingham, heard one Sunday afternoon a few weeks previously at the Brompton Oratory. It is a short but interesting work in the usual four movements, each of which reveals the hand of the skilled and earnest musician. The opening *Allegro con fuoco* is bright and energetic, and the themes are well contrasted. The second movement is an *Arietta con variazioni*, founded on the melody composed by Samuel Webbe to the hymn "O Roma felix," sung on the Festival of St. Peter and St. Paul. The variations are scarcely such in the strict sense of the term, the theme being repeated in each as a *canto fermo* with varied contrapuntal treatment, while the concluding variation is in the form of a canon with double counterpoint. The *Minuet*, written as a canon on the octave, is another striking example of scholarly resource, while the *Finale* terminates with an effective reference to the melody of the hymn. This clever work was ably played by Messrs. Szczepanowski, George Wilby, Ellis Roberts, and Charles Ould, and so well did it please the audience that the composer had to leave his place in the hall and bow his acknowledgments from the platform. Mr. Ernest Kiver, besides taking part in Mozart's C major Trio and Grieg's Duet Sonata in F (Op. 8), won distinction by a very neat and thoughtful rendering of Schumann's "Etudes Symphoniques." Mrs. Ambler-Brereton was the vocalist of the evening.

MISS MARIAN MCKENZIE's first Concert, given at Dudley House on the 24th ult., was in every respect completely successful. The popular young contralto was assisted by Mrs. Mary Davies, Miss Anna Williams, Mr. Henry Guy (who replaced Mr. Orlando Harley), Mr. Isidore de Lara, Madame Agnes Miller (pianoforte), Mr. Tivadar Nachéz (violin), and Mr. Albert (violinello), all of whom contributed to a highly interesting programme. A special feature in the Concert was the excellent rendering of Brahms's "Zigeuner Lieder," by Miss Helen Trust, Miss Agnes Janson, Mr. William Nicholl, and Mr. Frederic King, accompanied by Miss Annie Learwood. The interest of course centred in the efforts of the Concert-giver, who was in excellent voice, and was heard to great advantage in the scene from Dr. Parry's "Judith," in which she was assisted by Masters Wynne and Lambert (two of Mr. Stedman's boys who took part in the original performance of that work); in the well known Trio from Cimarosa's "Matrimonio Segreto," with Mrs. Mary Davies and Miss Williams; and in Sullivan's "Willow Song," which was encored with enthusiasm. The programme was varied by recitations given by Miss Cowen, Mr. George Giddens, and Mr. Marius.

The fifth and last Concert of the season was given by the Highbury Philharmonic Society at the Athenæum, Highbury New Park, on Monday evening, the 6th ult. Berlioz's "Faust" was the work selected for performance, the soloists being Mrs. Hutchinson, Mr. Henry Piercy, Mr. Robert Grice, and Mr. R. Hilton. The orchestra was considerably strengthened for the occasion, and the chorus rendered a good account of the trying choral numbers of the work. The brilliant Hungarian March was enthusiastically applauded, but the Conductor wisely declined to break the continuity of the work by repeating it. Mr. Piercy was very successful in the part of *Faust*, as also were Mrs. Hutchinson as *Margaret*, Mr. R. Hilton as *Brander*, and Mr. R. Grice as *Mephistopheles*; the rendering by the last-named singer of the "Serenade" being particularly well received. Among the orchestral accompaniments, special mention should be made of the *Cor Anglais* obbligato, which was well played by Mr. F. Alcock, a member of the Society. The whole performance was under the direction of Mr. G. H. Betjemann, who conducted with his customary ability, and to whose careful training the Society is much indebted for the successful position it has attained.

MISSES MARIANNE and Clara Eissler gave an evening Concert at Princes' Hall, on the 8th ult., at which there

was present a numerous and appreciative audience. The talented sisters were fortunate enough to be able to introduce an absolute novelty in the shape of a Sonata by Spohr, for harp and violin, the manuscript of which was presented to them a short time ago by the composer's niece. It can hardly be ranked amongst the higher category of Spohr's chamber works, being one of the many compositions for the instruments named which he wrote for himself and his wife to perform. Nevertheless it bears all the marked characteristics of his style, and is unquestionably a welcome *trouvaille* for artists who, like the Misses Eissler, can find in it abundant opportunity for executive display. It was beautifully played by the two sisters, who were likewise heard to advantage in a variety of solo pieces, Miss Marianne Eissler being notably successful in her rendering of Dr. Mackenzie's popular "Benedictus," and a charming Cavatina for violin by Mr. Francesco Berger. A third sister, Miss Freda Eissler, also took part in the Concert and exhibited in Schumann's *Fantasie* (Op. 17) the qualities of a really first-rate pianist.

MISS DORA SCHIRMACHER gave a Pianoforte Recital at Princes' Hall, on the 15th ult., the programme of which included three posthumous pieces by Beethoven, published last year by Breitkopf and Härtel, and now heard for the first time in this country. Albeit comparative trifles, these pieces possess an interest beyond their intrinsic worth as music, because of the pen that wrote them. The first is an *Allegretto* in C minor (written about 1796), a bright, characteristic little movement, which it is said was originally intended by Beethoven to form the *Scherzo* of the Pianoforte Sonata in the same key (Op. 10, No. 1). The other two are "Bagatellen," and were written in 1797. Miss Schirmacher shone to greater advantage in these and the lighter pieces of her afternoon's selection than in such heavy undertakings as Weber's A flat Sonata (Op. 39, No. 2), which seemed slightly beyond her reach. Nor could we commend her exaggerated reading of Handel's Air and Variations in D minor. In a Gigue in A, by the Saxon master, and a Prelude and Toccata by Lachner, her playing was infinitely more satisfactory. Miss Schirmacher has a good style and plenty of natural talent, so that continued study ought to work wonders for her.

At the fifty-first performance given by the Musical Artists' Society at Willis's Rooms, on the 4th ult., a new Pianoforte Quintet in C, by Mr. Gerard F. Cobb, was introduced and received with manifest favour. The work is a decided advance upon the Cambridge musician's previous efforts in the direction of chamber composition, the movements (four in number) being clearly laid out and developed with conspicuous adroitness and resource. The *Scherzo*, which follows an interesting opening *Allegro*, is perhaps the most attractive section, and this it was that met with the greatest applause; yet the *Andante* undeniably boasts melodic charm and refinement in no ordinary degree, while the *Finale* lacks neither interest nor sustained spirit. It may be hoped that Mr. Cobb's Quintet will be heard soon again; it will certainly bear repetition. In its interpretation the composer undertook the pianoforte part, and he had for his coadjutors Messrs. Buziau, Harry Lee, A. Wright, and Albert. The other important pieces of the programme were Dr. Czeres's Quartet in A minor and Mr. Walter Macfarren's Sonata in E minor, for pianoforte and violoncello, the Sonata being played by Miss Dora Bright and Mr. Albert.

MR. C. E. MILLER, the Organist of St. Augustine's and St. Faith's Church, Watling Street, E.C., has just brought to a close a series of most interesting and attractive Organ Recitals, extending over a period of eight months, given by him in the Church. Commencing on the first Thursday in October last, he has, week by week, with only one intermission (when Mr. D. J. Wood, of Exeter Cathedral, occupied the place at the keyboard) afforded to many music lovers an opportunity of hearing an excellent selection of works given on one of the best organs of its size in London. It would scarcely be possible to enumerate here in detail the contents of each programme; suffice it to say that the Recitals have included nearly all Bach's greatest and best known Preludes and Fugues, many of his less familiar works, Mendelssohn's six Sonatas and three Preludes and Fugues, many of the best organ works of Henry Smart,

S. S. Wesley, and other English writers, with plentiful examples of the German School, as exemplified by Hesse, Merkel, Rheinberger, and others, and of the modern French School, as represented by Guilmant, Salomé, Dubois, and others.

MR. WILLIAM NICHOLL gave his last Chamber Concert of the present season at Steinway Hall, on the 3rd ult., when he once more offered a programme of singular interest and merit. It consisted (with the exception of a couple of violin solos played by Miss Lucy Riley) of sets of songs by various composers, so well contrasted in character as to preclude any sense of monotony. First came Brahms's "Gipsy Songs" (Op. 103), interpreted, with notable taste and intelligence, by Miss Louise Phillips, Miss Marguerite Hall, Mr. William Nicholl, and Mr. Wilfred Cunliffe, the pianoforte accompaniment being admirably played by Miss Mary Carmichael. Then Grieg's "Reminiscences of Mountain and Fjord" were alternately rendered by Miss Hall and Mr. Nicholl; and "Four Songs of the Stuarts," composed by Miss Carmichael (given for the first time), were divided in similar fashion between Miss Phillips and Mr. Cunliffe. These efforts proved thoroughly acceptable, and Miss Carmichael's new songs won especial favour. The Concert ended with "Three Songs of the North," arranged by Mr. Malcolm Lawson, and tastefully sung by Mr. William Nicholl, who accompanied himself.

THE annual dinner of the Finsbury Choral Association took place at the Holborn Restaurant, on the 2nd ult., the Chairman being Mr. Waddy, Q.C., M.P., the president of the Society. The guests included Sir John Stainer, Dr. and Mrs. Mackenzie, Dr. Bridge, and other notabilities in the musical world. During the evening allusion was made to the foundation of the new School of Music at Holloway, which will, it is hoped, open its doors to students in the autumn. The Conductor of the Society, Mr. C. J. Dale, referred to the probable programme for the next season, and hinted that the Society had the prospect of the first London performance of a new Oratorio by Dr. Bridge. He also had hopes of a new work to be written by Sir John Stainer for the Association. The speeches were agreeably varied by songs excellently rendered by Madame Clara Samuelli and Mr. Charles Chilly, and violin solos by Mr. Gatehouse, who, among other pieces, played Mackenzie's *Benedictus*, accompanied by the composer. Two humorous recitations, contributed by Mr. Charles Fry, were very favourably received.

MR. ROBERT GOLDBECK gave, at Devonshire House, on the 9th ult., a Concert performance of the music of his "American Opéra Comique," entitled "Newport." The solos were undertaken by Miss Florence Wright, Miss Sybil Grey, Miss Rosina Brandram, Messrs. William Foxon, Wallace Brownlow, and John Thorman. A small chorus and orchestra assisted, while Mr. and Mrs. Goldbeck helped in the accompaniments at a grand pianoforte, and played the Overture as a duet. We shall not be expected to offer criticism upon this opera, seeing that it was given without stage action, and that not even a synopsis of the plot was printed in the programme for the benefit of the distinguished audience which filled the stately ball-room of Devonshire House. All we can say is, that Mr. Goldbeck's music is of a light and sparkling order, very tuneful, decidedly graceful, and marked by many traits that reveal the skilled musician. The vocal pieces were well rendered, especially by the ladies, the chief success of the afternoon being a "Laughing Song," which Miss Brandram was called upon to repeat.

EXETER HALL was filled with an enthusiastic audience on the occasion of the annual meeting of the Tonic Sol-fa College, on the 20th ult., the chair being taken by Mr. H. L. W. Lawson, M.P. The programme was a pleasant admixture of business and music. Mr. W. C. Harris introduced it with an Organ Recital, and the choirs next sang Handel's chorus "Music, spread thy voice around," Mr. J. Proudman conducting, and Mr. J. T. Proudman presiding at the organ. The report of the council was presented by Mr. R. Griffiths, the secretary. After a glee by the South London Choral Association, under the conductorship of Mr. L. C. Venables, and part-songs by Mr. McNaught's choir and the Tonic Sol-fa

Association, the Chairman gave a short address, in which he expressed the sympathy he felt with anything that partook of a popular effort to disseminate a knowledge and love of music. Other addresses were given, and the performances included a composition, "O give thanks unto the Lord," by Mr. C. Iseard, which was written as a sight test, and distributed only just before it was sung.

THE season of Italian Opera at Her Majesty's Theatre, announced by Mr. J. H. Mapleson to commence on the 1st inst., promises at any rate to be curious if not exactly interesting in a strictly musical sense. His statements are not put forward in a manner calculated to inspire confidence, the mere fact that he announces Bizet's "La Jolie Fille de Perth" as the French composer's "last opera" being sufficient to cause general distrust. This is specially unfortunate, because Mr. Mapleson asks for faith in his promises on the ground of past public services. That in former times he did render excellent service to art must be readily admitted, but gratitude, we are told, is a lively sense of favours to come, and so Mr. Mapleson will probably find. The majority of his company are unknown, but he has secured Signor Bevignani as one of his Conductors, and he promises an excellent band and chorus. On all grounds it is to be hoped that he will succeed in his enterprise, as healthy competition is always desirable, and there should certainly be room for more than one operatic enterprise in this vast metropolis.

MADAME FRICKENHAUS drew from unusually varied sources the programme of her Recital at Princes' Hall, on the 4th ult. This, combined with the attraction of her own name, served to bring together a goodly assemblage of amateurs, despite the heavy list of Concerts that made the day in question one of the busiest of the month. Beginning with the older masters, Madame Frickenhaus displayed the perfection of neat fingering in a Bach Fugue in A minor and Rameau's *Tambourin* and *Rigaudon*; while to Mozart's A minor Rondo and Beethoven's Sonata in E (Op. 109) she brought the feeling and intelligence of a refined, thoughtful artist. The second group of pieces included a *Berceuse* by Kjerulf, Mendelssohn's *Scherzo à Capriccio* (given with delicious crispness), Jensen's "Légende," a *Toccata* by Walter Macfarren, and Schumann's "Faschingsschwank," the last-named being invested with admirable vigour and contrast. Some pieces by Chopin and Henselt, and a *Valse* of Moszkowski's completed the selection, to which Madame Frickenhaus did justice down to the final note.

ON the 6th ult. Mr. Arthur Hill read a paper on "Rate-aided Schools of Music" before the Musical Association, in advocacy of a Government aid on behalf of Intermediate Musical Education. There was nothing between the very elementary instruction given in schools and that afforded in such institutions as the Royal Academy of Music and other Colleges in London. If it could be provided, as was the case in Ireland, that the terms "science and art" should include the science and art of music, local authorities might appropriate to this purpose a portion of the legal rate of 1d. in the £, and the sum thus granted (with local subscriptions) might be supplemented by a grant from the Imperial Exchequer of a sum of equal amount. In this manner such schools as he advocated might be established at 100 centres throughout the kingdom at a cost to the State not exceeding £25,000 per annum. This was a very modest sum, considering that in England and Wales alone £40,000 a year was spent in hearing little children sing by ear.

HERR SCHÖNBERGER was heard at his very best at the Recital which he gave in Princes' Hall, on the 21st ult. His choice of works was also irreplicable, excepting only the Liszt transcriptions of Bach's Organ Fugues, which satisfied only as a medium for technical display. Herr Schönberger pleased his hearers by his thoughtful, refined interpretation of Beethoven's early Sonata (Op. 2, No. 3). He dashed off the *Finale* with ease and brilliancy. Another admirable performance was that of Schubert's long but poetical Sonata in C minor. The work gave the pianist many opportunities of displaying his best qualities; his rich "singing" tone, for example, coming out wonderfully in the *Adagio*. Three simple German dances, by Beethoven, extended and ornamented with some skill by Herr Seiss, a

modern *virtuoso*, were prettily played and much applauded. A selection of Chopin pieces came late in the afternoon, but those of the audience who remained were well rewarded for their patience.

THE Church of St. John the Divine, Kennington, has recently been completed by the addition of a tower and spire. Special services have been held to celebrate the occasion. On Tuesday, the 7th ult., Gounod's "Messe Solennelle" was sung in the morning, and in the evening the Canticles were the well known setting in A by Martin, and the Anthem Beethoven's "Hallelujah." On Friday, the 10th ult., a special Musical Service was given, comprising nearly the whole of Parts II. and III. of Gounod's "Redemption." The accompaniments were played by Mr. C. H. Kempling, the Organist of the Church. The chief solos were sung by Master Cousins, Mr. George James, and Mr. W. H. Hennings, occasional assistance being given by Masters Taylor and Sydney and Messrs. Schmidt and Pizzey. On Sunday, the 12th ult., Weber's Mass in E flat was given at the Communion Service. In the evening the Canticles were those of Stanford in A, the Anthem being "It came even to pass," by the late Sir F. A. Gore Ouseley.

DR. CHARLES VINCENT gave a Concert on the 9th ult., at the Drill Hall, Hampstead, when his new Cantata "The Mermaid," for ladies' voices, was performed for the first time. The libretto, founded upon Hans Andersen's fairy tale, is the work of Mr. Lewis Novra. The Cantata is very simply constructed, and the composer has evidently aimed at producing a work suitable for small societies or schools. The music is easy, tuneful, and pleasing; and a distinctive feature is made of the recitations which carry on the narrative. The work was given by a choir of fifty ladies, under the Conductorship of Dr. Vincent. The soloists were Miss Amelia Gruhn, Miss Bell, Miss R. Bell, Mrs. Howard, Mrs. Underwood, Mrs. Grylls, and Mr. Grylls. Mrs. Vincent accompanied, and Mr. Fred. Berridge was the reciter. The second part of the Concert comprised two violin solos by Signor Luigi Meo, and songs by Miss M. Tomlinson, concluding with a duet by Dr. Vincent, sung by Mr. and Mrs. Grylls.

THERE was a large attendance at Mr. Lawrence Kellie's first Vocal Recital this season, which took place at Steinway Hall on the 7th ult. Mr. Kellie brought forward, as usual, a number of songs from his own pen, including three that were now heard for the first time. Of these "A Leave-taking," which was encored, seems destined to meet with most favour. He also sang with considerable charm and refinement a couple of songs by Signor Tosti, accompanied by the composer, and joined Madame Belle Cole in Mary Carmichael's graceful duet, "It was a lover and his lass," the composer accompanying in this case also. Madame Belle Cole contributed a couple of solos, one of them the Recital-giver's effective song "Douglas Gordon," and Miss Robertson (Mrs. Stanley Stubbs) also sang; while Miss Anna Lang played some violin pieces and Miss Annie Hughes recited. The second Recital took place on the 28th ult., too late for notice this month.

MESSRS. LUDWIG and Whitehouse gave their second Chamber Concert on the 14th ult. Princes' Hall was fairly filled, and the execution of an attractive scheme gave unqualified satisfaction. The Concert-givers, aided by Messrs. G. Collins, A. Gibson, and H. Heydrich, did justice to Brahms's Quintet in F (Op. 88), besides taking part with Messrs. Collins and Gibson in a remarkably good performance of Beethoven's Quartet in B flat (Op. 18, No. 6). Grieg's Sonata in C minor, for violin and pianoforte, spiritedly played by Mr. Ludwig and Madame Haas, was heard with keen appreciation and enjoyment; while Mr. Whitehouse's violoncello solos by Davidoff and Klengel elicited the warmest applause of the evening. Miss Liza Lehmann sang some well chosen songs in her customary refined and pleasing manner, accompanied by Herr Heydrich.

THE London Church Choir Association held its annual Festival Service in St. Paul's Cathedral, on Thursday evening, the 16th ult. Thirty-six choirs, numbering in all 960 voices, took part, and in order to ensure precision in the singing of this large force, trumpets and trombones were used with excellent effect. The processional Hymn,

"Forward! be our watchword," was sung to a tune by Mr. C. E. Miller, Organist of St. Augustine's, Watling Street. Mr. Miller also supplied the double chants for the Psalms. The setting of the Magnificat and Nunc dimittis was that in G, by Mr. W. A. C. Cruickshank, and the Anthem was Sir John Stainer's "My hope is in the Everlasting," the tenor solo in which was sung by Mr. G. W. R. Hoare, of St. Botolph's, Aldersgate Street. The sermon was preached by the Dean of Rochester. Dr. G. C. Martin conducted the service, and Mr. W. Hodge presided at the organ.

THE chief feature of interest at the Concert given by Mr. Luard Selby at the Steinway Hall, on the 24th ult., was the performance of several compositions by the Concert-giver, the most important being a Suite of six pieces bearing the curious title "Potter Fell." The music is graceful and refined, and was expressively rendered by the composer. Miss Marie Douglas was heard to advantage in an Elegy and Berceuse for the violin, by Mr. Selby, and two songs by the same composer were also favourably received. In addition to the violinist named, Mr. Selby was assisted by Mrs. Mary Davies, who sang with her accustomed charm; Madame Edith Wynne, Miss Hutton, Miss Perugini, Mr. A. Greenwood, and Mr. Prosper Burnett (violinello). A recitation, effectively given by Miss Rossi, was included in the programme.

MRS. A. J. LAYTON gave her annual Concert at the Chelsea Town Hall, on the 7th ult. The programme consisted of Pergolesi's "Stabat Mater" for female voices, sung by Mrs. Layton's ladies' choir, and a miscellaneous selection, including Mendelssohn's Sonata in B flat, for pianoforte and violoncello, played by the Concert-giver and Mr. Whitehouse; and the "Gipsy Songs" of Brahms, sung by Miss Kate Cherry, Miss Jessie King, Mr. Howden Tingey, and Mr. Alfred J. Layton; the pianoforte part was played by Mr. Charles G. Lamb. Songs were contributed by Miss José Sherrington, Madame Antoinette Sterling, Miss Jessie King, and Mr. Alfred J. Layton. The Concert concluded with Mendelssohn's Motet for female voices, "Laude Dominum." Mrs. Layton conducted.

A PERFORMANCE of Sullivan's "Golden Legend" was given, under the conductorship of Mr. Charles Stewart Macpherson, by the Streatham Choral Society, at the Town Hall, Streatham, on Friday, the 3rd ult. The choir sang admirably and with true perception of expression and phrasing, a great effect being made in the two unaccompanied choruses, "O gladsome light" and "O pure in heart." The solos were entrusted to Miss Kate Norman, Miss Greta Williams, Mr. Braxton Smith, Mr. Charles Copland, and Mr. John Gritton. Mr. Herbert Lake (pianoforte) and Mr. W. J. Kippis (harmonium) played the difficult accompaniments with excellent effect. The bells specially constructed for the Cantata were used on the occasion, and were played by Mr. W. P. Rivers.

THE St. James's Choral Society brought its first season to a close by a capital Concert, given in the New Hall, Knatchbull Road, Camberwell, on Tuesday evening, the 7th ult., when Van Bree's Cantata "St. Cecilia's Day" was admirably rendered, the soloist being Miss Nellie Epps. In the second part the choral portions were "Ye tutelars Gods" ("Belshazzar"), Handel; "Wedding Chorus" ("Rose Maiden"), Cowen; "The Sea King," Smart, and "Good night, beloved," Pinsuti. Mr. J. S. Holliday, Miss Epps, Mrs. Alfred Avery, and Messrs. Robins and Sargent contributed solos, and Miss Ellen Bliss and Miss Murby were the solo pianists. Mr. R. Felix Blackbee conducted, Mr. Alfred Avery accompanied, and Mr. F. Deacon Blackbee presided at the American organ.

On the 1st and 8th ult. two Concerts were given at St. James's Hall, by the String Band of the Royal Artillery, under the Conductorship of Mr. L. Zaverthal. At the second Concert a new Symphony in C minor, composed by the Conductor, was produced with great success, the *Scherzo* in particular being especially noticeable for the brightness of the subject and the ingenuity of its construction. The clever scoring of the whole work testified to the musical ability of the author. A Pizzicato "Al Fresco," from the same pen, was enthusiastically received. The Fantasia on airs from "Rigoletto," and an arrangement from Gounod's "Faust" were well played, the latter work being given with much delicacy and *verve*.

The International Hall, a new concert-room of moderate proportions, forming part of Monico's Restaurant, Piccadilly Circus, was inaugurated on the 11th ult. by a company of Spanish singers, dancers, and instrumentalists, who have since been giving Concerts daily in the afternoon and evening. The performances of the "Estudiantina Española" are too familiar to need description. Suffice it to say that the present players show characteristic precision and spirit in the execution of their national tunes; while the singing and dancing, if not of equal merit, afford a sufficiently vivid idea of the manner in which these amusements—we can scarcely apply here the term "art"—are practised throughout the length and breadth of Spain.

The Kensington Symphony Society gave its first Concert at Addison Hall, Holland Park, on the 24th ult. The selection of the programme was, perhaps, prompted partly by that "ambition which o'erleaps itself"; the performance was, however, on the whole, creditable. With careful training and the experience which only time can give, better results will, no doubt, be obtained. The vocalists who assisted were Miss Helen Pierpoint, Mrs. Herbert Wesson, Mr. Trefelyn David, and Mr. Charles Bonham—the efforts of Mrs. Wesson and Mr. Bonham, especially, being received with well merited favour. A pianoforte solo by Mr. Sidney Naylor was, it need hardly be said, rendered with accustomed ability. Mr. Robert Jefford conducted.

The St. Bride's Choral Class gave its second Concert at the Memorial Hall, Farringdon Street, on the 16th ult., under the patronage of the Lord and Lady Mayoress, the Earl and Countess of Meath, Sir Edmund Haye Currie, and others. The first part of the programme consisted of a Cantata, "A Daughter of Moab," by J. Guest. The solo parts were sung by members of the class, and the orchestral accompaniments were played by Mrs. Layton's violin class. The second part consisted of songs by Miss Kaye Butterworth, Miss Jessie King, Mr. Howden Tingey, and Mr. Alfred J. Layton, and recitations by the Rev. H. C. Shuttleworth and Mr. Evan Franks. Miss Helen Gull presided at the pianoforte, and Mrs. Layton conducted.

MR. EUGÈNE GIGOUT, the eminent French organist and composer, gave an Organ Recital at the Bow and Bromley Institute, on the 4th ult. The chief pieces on the programme were: Toccata and Fugue in D minor (Bach), Offertoire on Christmas Hymns and Intermezzo (Boellmann), Grand Chœur and Suite de Trois Morceaux—*Marche rustique*, *Lied*, *Marche de Fête*—(Gigout). The last was especially effective and original. An improvisation on the popular melody "The Minstrel Boy" was heartily applauded by the large audience. Miss Douilly sang a new sacred song, "He is risen," by Arnold Dolmetsch, with accompaniment of pianoforte, organ, and violin, which was much applauded.

The Primrose Hill Choral Society gave an excellent Concert under the direction of Mr. George Calkin, on Tuesday evening, the 14th ult., at the Vestry Hall, Hampstead, in aid of the funds of the Boys' Home, Regent's Park Road, when Mendelssohn's "Walpurgis Night" was performed, followed by a miscellaneous selection of music. The following performers kindly gave their services: Miss Mary Willis, Madame Bolingbroke, Messrs. Lance, and Arthur Calkin, and Claxton. Instrumentalists: Mrs. Francis Ralph, Mr. T. H. Wright, and Mr. Ellis Roberts; reciter, Mr. Herbert James; and accompanist, Miss Ada Calkin.

The annual Concert of the Regent's Park Choral Society took place on the 7th ult., at Albany Street, in aid of the Christ Church Visiting Society. The programme included "Lauda Sion" (Mendelssohn), "The three Seasons" (Weber), the Motet "Distracted with care" (Haydn), "The voice of Spring" (Veaço), "O Swallow, pr'ythee stay" (Reay), and the "Fisherman's Good-night" (Bishop), in which the choir displayed good qualities. The solos in the Cantatas were taken by members of the Society, who also contributed a pleasing vocal and instrumental selection. Mr. John C. Ward conducted as usual, and Miss Addison presided at the pianoforte.

The Wind Instrument Chamber Music Society gave the third and last of its opening series of Concerts at the Royal

Academy of Music, on the 3rd ult. A Concertstück, by Rietz (Op. 41), and Rubinstein's Quintet (Op. 55) for pianoforte and wind instruments were the principal works performed, the executants being Messrs. Vivian, Malsch, Clinton, Borsdorf, T. Wotton, and Eugene Dubrucq. Four Trios by Brahms for female voices, with accompaniment of horns and harps (Op. 17), were also given by a select choir of Academy students. The Society, which will hold a meeting on November 8, proposes to give a second series of Concerts next winter.

HERR WALDEMAR MEYER gave a Chamber Concert at Princes' Hall, on Wednesday afternoon, the 22nd ult., at which he played, among other pieces, Bach's Chaconne, Handel's Sonata in A, and a Suite for violin and pianoforte, by Franz Ries. In the rendering of these compositions Herr Meyer exhibited his usual excellent qualities, and he had an able coadjutor in Herr Gustav Ernest. Mozart's "Non paverat," and some songs by Schumann, Brahms, and Lassen were sung by Frau Schoepfer, a Dresden artist, who displayed a powerful soprano voice and good artistic style.

MR. J. T. HUTCHINSON, of the Royal Academy of Music, gave his annual Concert at the Princes' Hall on the 23rd ult., in which he was assisted by his pupils, Miss Amy Brooks, Miss Mildred Harwood, Mr. W. Price, and the members of the Holborn Choral Society. Mr. Hutchinson gave, amongst other selections, Pergolesi's "O Lord, have mercy upon me," Matthay's "There be none of beauty's daughters" (accompanied by the composer), and Gounod's "Le nom de Marie." Mr. Harvey Löhr played Kirchner's Concert arrangement of Dvorák's Bohemian Rhapsody in D most admirably.

The annual dinner of the Strolling Players' Amateur Orchestral Society was held on the 18th ult., in the Café Royal, Regent Street. Mr. F. Sutton Hawes presided, and there was a representative gathering of members of the Society and guests. The chairman announced his own resignation of the office of chairman of the committee, and that his place would be filled by Lord Herschel. He stated that the aim of the Society was to produce high-class works, and it had been the means of introducing to the world several artists of ability previously unknown to fame. The dinner was succeeded by a musical entertainment.

At a Concert given by the St. Mary's Choral Society, Islington, on the 10th ult., under the conductorship of Mr. Sidney Hann, Jensen's Cantata "The Feast of Adonis" and Mr. Charles Harford Lloyd's "Song of Balder" were given with good effect. The solos were taken by Miss Emily Armfield. Some violin solos were played by Miss Nora Peache. Mr. Sidney Hann, the Conductor, gave a pianoforte solo by Chopin, which was encored, and in conjunction with Mr. Erskine Allon, who acted as accompanist, he performed some duets by Jensen and Moszkowski. Some part-songs were also sung by the Choir.

MISS MEREDYTH ELLIOTT, a young contralto of considerable promise, gave an Evening Concert at St. James's Hall, on the 1st ult., in the presence of a numerous audience. Miss Elliott possesses a voice of sympathetic quality, which is well produced and, generally speaking, is used in a manner that indicates careful training. She was heard to advantage in Schubert's "Serenade" and in a new song by Mr. Joseph Barnby called "The Lifted Veil," the delivery of which was much applauded. Several well known vocalists also appeared, and Mr. Sidney Naylor accompanied.

At the Parish Room of the Church of St. Thomas's, Godolphin Road, W., an Evening Concert was given on Wednesday, the 8th ult., in aid of the Organist Fund. An interesting programme was given by Miss Alice Parry, Madame Mina Cheshire, Mr. Gilbert Porteous, and Mr. Reuben Holmes. Solos for violin, viole d'amour, and pianoforte were played by Miss Madeleine Galton, Mr. F. Louis Schneider, and Mr. Charles Fowler. Some recitations were given by Mr. David Beveridge, and the accompanist was Miss Frances Goodall.

MISS ROSE DAFFORNE's third annual Concert took place at the Morley Hall, Hackney, on Tuesday the 14th ult. Miss Dafforne was supported by Miss Julia Jones, Miss Lily Dafforne, Messrs. Dalgety Henderson, Harry

Stubbs, W. G. Forington, Mr. Alfred Hollins (the blind pianist), Miss Daisy Ashton (violinist), and Mr. Woodford Reynolds (violinoncello). A male voice quartet, under the direction of Mr. R. de Lacy, sang several part-songs effectively, and the accompaniments were played by Mr. Fountain Meen.

THE St. George's Choral Association, Willesden Lane, Brondesbury, concluded their second season on the 10th ult., when Stainer's "Daughter of Jairus" and a miscellaneous selection were given, under the direction of Mr. F. G. Edwards, Conductor of the Society. The vocalists were Mrs. Edwards, Mr. H. L. Fulkerson, and Mr. Charles Copland. Mrs. Smart, the valued accompanist of the Association, gave a tasteful rendering of Chopin's Ballade (Op. 47).

A PERFORMANCE of Sterndale Bennett's "Woman of Samaria" was given at the Parish Church, St. Mary, Newington, on Wednesday evening, the 8th ult., by the choir, assisted by the Newington Choral Society. The solos were effectively rendered by Messrs. J. Hudson and Campton, and two of Mr. Stedman's choir boys. The choruses were admirably executed under the direction of Mr. W. Rayment Kirby, Organist and Choirmaster of the Church. Mr. E. H. Turpin ably presided at the organ.

AN interesting Concert was given at the Birkbeck Institution on Friday, the 10th ult., under the able direction of Mr. G. A. Parker, teacher of the ladies' violin classes, when some capital selections were well rendered by the violin and violinoncello classes. The vocalists were Madame Belle Cole, Miss Amy Wagstaff, Mr. Arthur Thompson, and Mr. A. Tucker. Violin solos were played by Miss Grace Carter and Mr. G. A. Parker, and Mr. Claude Hamilton gave some recitations.

MISS MAUD LESLIE gave her third annual Concert at the Surrey Masonic Hall, Camberwell, on Tuesday, the 14th ult., when she provided a miscellaneous programme of an attractive character, contributed by Miss Leslie herself, Madame Reichelmann, Madame Montague Neave, Miss Marchant, Miss Ada Molten (violin), Misses Emily Terry, Kate A. Davies (pianoforte), Messrs. Frank Swinford, James Budd, Sydney Herbert, H. Glynn, R. Rae, and Frank W. Tagg (elocutionist).

MR. ALFRED J. EYRE has been invited to conduct the Salisbury Diocesan Choral Festival at the Cathedral, on Thursday, the 6th inst., and, with the permission of the Directors of the Crystal Palace, has accepted the invitation. The music will include Lloyd's Service in E flat, an Anthem by the late Sir Frederick Ouseley, Handel's Overture to "Saul," and other works; and the choirs will number nearly 3,000 voices, with full orchestra and organ, the latter to be played by the Cathedral Organist, Mr. C. F. South.

THE Choral Society of Merchant Taylors' School gave its fourteenth annual Concert on the 14th ult. The Cantata chosen was Sterndale Bennett's "May Queen." The Conductor was Mr. Edmund Rogers, Organist of St. Michael's, Paddington. The solo parts were sustained by F. B. Wood (*May Queen*), W. W. Dearnley (*Queen*), Mr. F. Given Wilson (*Lover*), and Mr. Frederic Penna (*Robin Hood*). The rest of the Concert consisted of part-songs and instrumental and vocal solos.

STAINER'S Cantata "The Daughter of Jairus" was given at St. Botolph's, Bishopsgate, on the 22nd ult. The choir was reinforced by the choir of St. Andrew's, Stockwell, and the accompaniments were sustained by a stringed band in addition to the organ. The solo parts were sung by Masters Francis and Gregory, Mr. Dan Smith, and Mr. Salisbury. Dr. G. C. Martin, of St. Paul's Cathedral, presided at the organ, and Mr. E. Thatcher conducted.

THE North-East London Choral Society gave the second Concert of the present season at the Morley Hall, Hackney, on the 22nd ult., when an excellent performance of Cowen's "Rose Maiden" and a miscellaneous selection were given. The soloists were Madame Clara West, Miss Anna C. Smith, Mr. J. H. Mullerhausen, and Mr. John Ornter; pianoforte, Mr. Alfred E. Izard; harmonium, Mr. Louis B. Prout; Conductor, Mr. John E. West.

MISS ALICE GOMES gave a Concert on Tuesday, the 21st ult., at the Princes' Hall. She opened the Concert with a couple of songs by Franz, and in the second part contributed one by Kjerulf, singing all with rare charm of voice and expression. The Concert-giver was assisted by Mrs. Bertha Moore, Miss Netty Carpenter (violin), Miss Jeanne Douste (pianoforte), Mr. Henry Piercy, Mr. Punket Greene, and Mr. Herbert Thorndike.

THE annual Concert for the benefit of the Postmen's Rest and Convalescent Home at Brighton took place at St. James's Hall, on the 2nd ult. The following performers gave their services: Mesdames Antoinette Sterling, Minnie Gwynne, Miss Effie Clements, and Miss Lena Law; Messrs. Banks, Donnell Balfie, David Hughes, and McCall Chambers. Violinists: Mr. von Czeke and Miss Freda Marsden. Solo pianist, Miss Lily von Kornatski.

THE Clapham Choral Society (Conductor, Mr. Walter Mackway) gave the last of its Subscription Concerts this season on the 6th ult., at Belmont Hall, Clapham. The programme consisted of madrigals, part-songs, and solos by Miss Hilda Wilson and Mr. Braxton Smith; accompanist, Mr. Sydney Hann. The unaccompanied singing of the choir was worthy of great praise.

ON the 8th ult., Bennett's "May Queen" was given in the Defoe Rooms by the West Hackney Choral Society, under the direction of Mr. F. L. Kett. The soloists were Miss Julia Jones, Mrs. Harding Taylor, Messrs. Mullerhausen and J. Webb. Mr. W. Davis presided at the pianoforte. The second part of the Concert comprised a solo by each of the principals and several part-songs by the choir.

MENDELSSOHN'S "St. Paul" was given on Sunday afternoon, the 19th ult., at St. John the Evangelist, Waterloo Road, when the solos were taken by Master H. Warren, Miss Louie Lancaster, Mr. A. Davey, and Mr. Frederick Winton. This was the tenth and last performance given during the winter months at the church.

At a meeting of the Directors of the Royal Academy of Music, held on the 27th ult., Mr. Joseph Bennett was unanimously elected a member of that body.

REVIEWS.

The National Dance Music of Scotland. Arranged for the pianoforte by Alexander Mackenzie, with additions by his son, Alexander Campbell Mackenzie. Dedicated by express permission to the Queen. (Pianoforte Albums, Nos. 32, 33, 34.) [Novello, Ewer and Co.]

SINCE the days when Oswald published his first Collection of Scottish Melodies, some century and a half ago, his example has never lacked enthusiastic followers. The Collection of Reels and Strathspeys, published by Bremner in 1758; those of Nathaniel Gow (1766-1831); and of the famous Niel, his son (1796-1823); Johnson's Museum, with McGibbon's Scots' tunes; Donald Macdonald's Ancient Martial Music of Scotland, called "Piobaireachd"; the admirable Collection of Strathspeys, &c., by J. T. Surenne; Thomson's Collection, Aird's Reels, Rutherford's Dance Tunes, Albyn's "Anthology," 1816-1818; George Farquhar Graham and John Muir Wood's Collection of Scottish Songs, and other collections of melodies of the north are full of most interesting specimens of this class of music. Books like those of Graham and Wood, accompanied as they are by most copious and learned annotations concerning the history of the tunes given, their authors when known, and the circumstances surrounding them, are among the most valued treasures of the cosmopolitan musical student. Such a collection as that now before us is very welcome. It was compiled by one who in his time was unrivalled for his skill as a performer of the old Scottish tunes, and whose extensive knowledge of them was unequalled. There are three books, containing altogether two hundred melodies, Strathspeys and Reels alternately, with other dance measures. The harmonies are simple, yet full of character, and the tunes are arranged in a convenient order as to key. They begin with melodies in G major, which are followed by others in E minor, G minor, and B flat major, these forming the first book. The

second book (No. 33) opens with tunes in D major, followed by some in B minor, in F major, and D minor. The third book has tunes in A major, A minor, and C major. Some of the airs belong to such an accommodating character that they have been claimed as English and even as Irish. "Petticoat loose," given in this collection, is a jig tune which has been printed many times in dance books from about the year 1758. There are English words to it, and the air has been claimed to be Irish. Other melodies here given, such as "Speed the plough," "Orange and the Blue," known also as "Kitty Jones," might be singled out as of the same doubtful origin. It is enough to know, however, that their popularity has been preserved in Scotland, and the spirit of their melodic phrases will make them welcome to wider circles through the medium of their present form. If a suggestion may be made, it would be that an arrangement for the violin with the pianoforte would be very acceptable, and would greatly assist in making known, in a very useful form, one of the best and most copious Collections of the National Dance Music of Scotland that have been given to the world for many years.

Chopin, and other Musical Essays. By Henry T. Finck. [London: T. Fisher Unwin.]

THAT Mr. Finck—who has already made his mark by a clever work on "Romantic Love and Personal Beauty"—has no affinity with the critical temper of his namesake, Schumann's contemporary, is speedily apparent from the tone of the first essay in this interesting volume. In it he advances claims to pre-eminence on behalf of Chopin which are all the more noticeable because he is at the same time an ardent Wagnerite. His opinions are often heterodox, even audacious, but they never offend one, because, though an enthusiast, he is happily not a bigot. He never seeks to extol his favourite musical divinities by disparaging or vilifying the idols of others. And he is always suggestive—he sets one thinking. Not the least interesting portion of his thoughtful essay on "Music and Morals" is the fragment of autobiography on page 157-8: "It was the irresistible power of Wagner's music that first made me go to Europe, and changed the whole current of my life. After graduating from Harvard I had only a few dollars in my pocket; but instead of trying to find employment and earn my daily bread, I recklessly borrowed five hundred dollars of a good-natured uncle and went to Europe, for the sole purpose of attending the first Bayreuth Festival. . . . It was the wild enthusiasm inspired in me by Wagner's earlier operas that led me irresistibly to Bayreuth, and I really would have been willing to toil as a slave for years rather than miss this Festival." As an instance of the catholicity of Mr. Finck's taste we have mentioned his simultaneous devotion to Wagner and Chopin. The reason why the latter has been denied a foremost position he finds in what, "for want of a better term, may be called æsthetic Jumboism"—in other words, the exaggerated admiration for mammoth dimensions. On this text Mr. Finck enlarges with much force and point. He ascribes the tendency to depreciate Chopin, still to be found amongst ultra-Teutons, to the natural antipathy between the Slavonic and Teutonic mind, and has no hesitation in proclaiming him to be "as distinctly superior to all other pianoforte composers as Wagner is to all other opera composers." We cannot agree with Mr. Finck on this point, but as we have said above, his freedom from animosity disarms hostile criticism, and on many other topics we find ourselves in complete unison with his attitude. For example, all he has to say on the inadvisability of arranging Chopin's pianoforte pieces for orchestra strikes us as most sensible and discriminating criticism. "Chopin," he says, "spoke the language of the pianoforte. His pieces are so idiomatic that they cannot be translated into orchestral language any more than Heine's lyrics can be translated into English." On the legitimate use of the *tempo rubato*, again, Mr. Finck's remarks are excellent. He is to be congratulated too on the choice of interesting subjects for his essays. That on "How composers work" is full of interesting information for the lay reader. He shows, for example, what a notable part the personal element has played as a motive power of inspiration, and treats the subject of improvisation at considerable length and in a most intelligent fashion. *Apropos* of the stimulating effect that locomotion seems to exert on the

creative faculties, he might have mentioned the case of Berlioz. Of Wagner he mentions several characteristic traits communicated to him by Herr Seidl, the eminent Conductor; but his defence of Wagner's mania for millinery does not seem to us very effective. Under the title "Schumann," Mr. Finck has given a very readable summary of the contents of the two volumes of letters recently published by Messrs. Breitkopf and Härtel. Papers on the "Italian and German Vocal Styles" and "German Opera in New York" complete this decidedly attractive and welcome addition to the *belles lettres* of music.

Twelve Songs. By Dora Bright. [Novello, Ewer and Co.]

THE words of these songs have been selected from Herrick, Shakespeare, Longfellow, Moore, Charles Kingsley, and others, and their musical setting shows a commendable amount of constructive talent and thoughtfulness. There is also an apparent endeavour to avoid the tendency exhibited by some young composers to write their songs more in the form of pianoforte solos with vocal accompaniment, than to adopt the reverse process observed by the old writers whose songs have achieved a lasting popularity. For this we owe a debt to the modern German musicians, who were probably driven to the device by the peculiar qualities of the national vocal organs and the tempting luxury of the tones of modern pianofortes. It would be unfair to expect composers, especially if they be pianists, to be altogether oblivious of the claims of the instrument with which they propose to accompany their vocal designs; but it would be as well if all who write songs were to follow, and, if possible, improve upon the model these twelve songs offer.

Chant du Soir ("Evening Song"). For violin and pianoforte. By J. Jacques Haakman. Arranged as a string quartet by the Composer.

Souvenir. Morceau de Salon for Violin and Pianoforte. By J. Jacques Haakman.

Three Character Pieces: Prière, Meditation, Espoir. For Viola or Violin. By J. Jacques Haakman.

Élégie pour Viola (ou Violon ou Violoncelle), avec accompagnement de Pianoforte. Par G. Saint-George. [Charles Woolhouse.]

THE Evening Song has already appeared as a violin solo with pianoforte accompaniment, and it is now issued arranged for a string quartet. The subject is eminently suited for the purpose of a quartet, and its beauty is augmented rather than diminished by the arrangement. None of the component parts present technical difficulties, therefore it should meet with favour amongst performers who wish for a means whereby to display their powers of expression rather than execution.

Souvenir is a charming little morceau; and, although somewhat Wagnerian in treatment, it is an excellent piece of writing. The melody is introduced by a short *Andante* accompanied by *arpeggio* chords, and the principal theme then follows accompanied by triplets. This effect is very good, but the use of triplets leaves an impression that the climax has been anticipated, which even the doubling of the part does not remove. On the whole, the merits rather than the demerits of the composition are its prominent features, while the entire work is musicianlike and attractive. Each of the Three Character Pieces has its especial attraction, for they are tuneful and respectively characteristic. The thanks of viola players are due to Herr Haakman for giving them some more solos to add to the small *répertoire* of suitable pieces already published. These compositions, on account of their beauty and excellence, should be in the hands of all viola players. Mr. Saint-George's *Élégie* for viola (or violin or violoncello) is of a kind which is at once graceful, artistic, and popular. It will make an excellent solo for performers on any of the three instruments for which it is arranged, but the *Élégie* will be found most effective and most useful as a viola solo.

FOREIGN NOTES.

UNDER the auspices of Signor Sonzogno, Gluck's "Orphée" was revived at the Paris Théâtre Italien on the 9th ult., with Madame Hastreiter in the title part, so successfully sustained by that lady during last winter at Rome, when the opera in question obtained a considerable

"run." The gifted *prima donna* met with a most flattering reception, orchestra and chorus are described as having been excellent, while the *mise-en-scène* is said to have scarcely satisfied reasonable expectations.

Besides the Concerts which are to take place during the Paris Exhibition in the Trocadéro, M. Alexandre Guilmant will give his annual Organ Recitals in the same place on the 13th and 27th inst. M. Colonne will conduct the orchestra, and it is proposed to make the Recitals of exceptional interest for the benefit of Exhibition visitors. The first of the five Grand Exhibition Concerts of classical music took place at the Trocadéro on the 11th ult., under the direction of M. Lamoureux. The Conductors of the remaining Concerts will be MM. Colonne, Garcin, Danbé, and Vianesi respectively.

M. Massenet's new opera "Esclarmonde" was brought out at the Paris Opéra Comique on the 15th ult., with Mdlle. Sybil Sanderson and M. Gibert in the principal parts, and was very well received, the work having been, moreover, superbly mounted.

As already announced the Bayreuth Festspiele will be resumed this year on the 21st of next month, and will embrace alternate performances of "Parsifal," "Tristan und Isolde," and "Die Meistersinger." No official announcement has as yet been made concerning the principal artists engaged, but every effort is being made in order to render the performances as attractive and unique as ever.

The entire series of Wagner's music-dramas, from "Rienzi" to the "Nibelungen," will be produced at the Royal Opera of Berlin, for the first time there, during the evenings of the 3rd and 20th inst., "Parsifal" being excluded from the series.

Herr Angelo Neumann's Richard Wagner Theatre is to become a permanent institution, the energetic *impresario* having projected a series of performances of Wagner's works in the different capitals and other musical centres both of Europe and America. Encouraged by the recent success of the "Nibelungen" Tetralogy at St. Petersburg, "Die Meistersinger" and "Tristan und Isolde" are to be produced at that capital by the same company next year.

Wagner's early opera "Die Feen" having met with such conspicuous success at the Munich Hof-Theater, where it had recently reached its twenty-seventh performance, the directors of that institution are credited with the intention of mounting also the still earlier "Liebesverbot," characterised by Wagner himself as a "peccadillo of his youth," and the score of which is in the possession of the Royal Library of Munich. An interesting and amusing narrative of the circumstances attending the first performance (at Magdeburg) of the "Liebesverbot" will be found in the March number, 1883, of this journal.

Johannes Brahms has been presented with the freedom of the City of Hamburg, his native place.

The reputed last composition from the pen of Beethoven has just been acquired by the Beethoven Museum at Heiligenstadt. It consists of a humorous canon set to the words, "Hier ist das Werk, sorgt für das Geld! 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 Ducaten" (Here is the work, let the money be forthcoming; 1, 2, 3, &c., ducats). This interesting manuscript, of which mention is made in Nohl's biography of the master, has been hitherto in the possession of the son of Karl Holz, the friend of Beethoven.

A splendid new organ, constructed by Messrs. Sauer, of Frankfurt-on-Oder, has just been consecrated at St. Thomas's Church, Leipzig.

Hector Berlioz's seldom heard gigantic "Te Deum" was performed by the Porges'sche Gesang-Verein, at Munich, on the 9th ult., and appears to have created a profound impression.

The programme of the first Westphalian Music Festival, held at Dortmund on the 26th and 27th ult., included Handel's "Messiah," a number of excerpts from Wagner's music-dramas, Liszt's symphonic poem "Les Préludes," and Beethoven's C minor Symphony.

The tenth Silesian Music Festival will be held at Görlitz between the 2nd and 5th inst., and will comprise, amongst its more important performances, that of Bach's Magnificat, part of the third act of Wagner's "Parsifal," Joseph Rheinberger's choral legend "Christophorus," and Beethoven's Ninth Symphony.

At Freiburg-im-Breisgau, a new opera by Wilhelm Bruch, entitled "Hirlanda"—a melodious and effective work, the papers tell us—has just been first produced and has met with a very favourable reception.

Mr. Franz Rummel has been making a tour of nine weeks, travelling through Scandinavia, Denmark, and Sweden. He appeared at the Philharmonic Concerts in Copenhagen, and played also twice before the King and Queen, besides giving five Concerts of his own. In Stockholm Mr. Rummel appeared at the Opera, and gave in addition two Concerts with very great success; he was decorated by the King with the Order of Gustavus Wasa. During Mr. Rummel's stay, the Queen of Sweden played Brahms's Symphony to him.

Mr. Whitney Coombs, the esteemed Organist of the American Church at Dresden, gave a highly successful Concert in the Saxon capital some weeks since, the programme including a number of songs from the pen of the Concert-giver, which met with high favour on the part of the audience, and are characterised in the leading Dresden press organs as being replete with originality and artistic feeling.

"Recensenten-Börse," or Critics' Exchange, is the name of an institution which, we are credibly informed by the *Neue Zeitschrift für Musik*, has just been founded at Elberfeld, with a view to afford a place of rendezvous for the dramatic and musical critics connected with the leading press organs of the district, and to encourage thereby a regular interchange of opinions amongst these public censors in matters artistic. So far the objects of the institution are undoubtedly practical; they verge upon the domain of the ideal, however, when we are further told that one of the results hoped for is "the avoidance, in future, of the publication in different journals of opinions, concerning the leading artists of our theatre, not unfrequently diametrically opposed to each other." The critical gentlemen will meet "on 'Change'" after every noteworthy performance, and having, by some means or other, persuaded themselves into something like unanimity, will proceed to their editorial offices and report accordingly. Doctors will henceforth cease to disagree at happy Elberfeld!

The well known Cologne Männergesang-Verein has just completed a successful *tournee* in Italy, extending over twenty-five days. The members—160 in number—under the direction of Herr Heinrich Zöllner, having enjoyed the privilege of eulogising in song the "Italia Unita" at the Quirinal, applied, with characteristic Teutonic thoroughness, for permission to be heard also at the Vatican; a request to which, for obvious reasons, the Holy Father returned a negative reply.

On the 2nd ult., in the Philharmonic Hall, Berlin, under the patronage of Her Majesty the Kaiserin Friederich, a Concert was given for the benefit of the Pestalozzian Association for the assistance of the widows and orphans of school teachers. There was an efficient choir of male voices, under the conductorship of Professor Felix Schmidt; but the main features of the Concert were the performances of Herr Barth on the pianoforte and Herr Professor Emmanuel Wirth (Royal College of Music, Berlin) on the violin. Herr Barth played with great skill and fine feeling a Fantasia by Chopin, and the Polonaise in E major by Liszt; while Herr Wirth, by his masterly renderings of the Beethoven Sonata in C minor, the Beethoven Romance in G major, and two Hungarian Dances by Brahms, won the most enthusiastic applause.

According to the latest reports from Italy, there is to be no celebration of a national character in connection with the forthcoming fiftieth anniversary (in November next) of Giuseppe Verdi's *début* as an operatic composer, in deference to the expressed wishes of the veteran Maestro himself.

Count Geza Zichy, the well known one-armed amateur pianist, has written an important choral and orchestral work, entitled "Dolores," which has just been successfully produced at Buda-Pesth, under the direction of Herr E. von Bellovits.

Four phonographs, according to American papers, were placed by Mr. Edison in the Metropolitan Opera House of New York on the occasion of the last Concert (2nd ult.) conducted by Dr. Hans von Bülow, the works performed, and presumably faithfully recorded by these

instruments, having been, *inter alia*, Beethoven's "Eroica" and Haydn's B flat major Symphonies, and the Prelude to Wagner's "Die Meistersinger."

Professor F. Nietzsche, of Bâle, the whilom enthusiastic champion of Wagnerian doctrines, a position which, however, in some of his recent writings, he distinctly reversed, is suffering from brain disease and has had to be confined in a private asylum.

Señor de Campos Valdez, the director of the San Carlos Theatre of Lisbon, died at Paris on the 7th ult.

Jean Jacques Louis Dumon, an excellent flute player, and for many years professor of his instrument at the Brussels Conservatoire, died in the Belgian capital on the 4th ult.

The death is announced, on the 6th ult., at Plauen (Saxony), of Friedrich Moritz Gast, Cantor and Organist at that town, and composer of an Oratorio, "John the Baptist," and of numerous other works for the church. The deceased musician was in his sixty-eighth year.

CORRESPONDENCE.

THE LATE REV. SIR F. A. G. OUSELEY, BART.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask for the insertion of this letter as a rider to your remarks upon Sir Herbert Oakeley's letter in last month's issue?

By the death of Sir Frederick Ouseley, the annual income of the College, to which he devoted his life and fortune, has been so seriously reduced as to render it impossible to carry on the work according to his plans unless additional funds are provided from other sources.

Sir Frederick Ouseley devoted at least £35,000 to the building of the Church and College of St. Michael and All Angels, near Tenbury, and during the thirty-two years the College has been open he expended no less a sum than £64,000 on its maintenance, or an annual sum of £2,000.

The yearly sum at the disposal of the Trustees of the College for the future will not, in all probability, exceed £900, leaving an annual deficiency of about £1,100.

It is felt by those who knew Sir Frederick Ouseley best that the creation of an additional endowment sufficient to produce this annual sum of £1,100 would form the most fitting memorial of such a man and such a work. The scheme, which has been in successful operation since 1856, comprises a high-class education for the sons of clergy and gentlemen of moderate means, together with the maintenance of a daily choral service of the highest devotional type. There are thus eight boys who receive an entirely gratuitous education, and eight more who, as Probationers, receive the same education at an almost nominal cost.

Many former pupils of St. Michael's are now filling prominent positions in the Church, in the naval, military, musical, and other professions.

It is believed that not only Sir Frederick Ouseley's many personal friends, but all supporters of church education and lovers of cathedral music will gladly avail themselves of this opportunity to contribute liberally to secure the permanence of this work which he had so much at heart, and promoted with a self-sacrifice which has few parallels.

Subscriptions may be sent to the Rev. J. Hampton, the Warden, or to W. Norris, Esq., the Bursar of St. Michael's College, Tenbury; or to the following banks:—Messrs. Herries, Farquhar, & Co., St. James's Street, London, S.W., and Lloyd's Bank, Tenbury.—Yours truly, B.

MUSIC TITLES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—May I ask the reason of the custom of inscribing nearly all the title-pages of pieces of music in French? No matter if the publisher be English, French, or German, still the title-pages are in French, and the effect is ludicrous in the extreme, for instance: "Morceau de Salon pour le penny whistle avec accompagnement de piano par Guillaume Jones. A mon cher ami John Brown, Esq. Publisher, Henry Smith, London," leaves the impression that "Guillaume Jones" is either ignorant or more probably ashamed of his own language.—Truly yours,

ENGLISH MUSICIAN.

LADIES' SURPLICED CHOIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to the query of your Hartlepool correspondent, I beg to say that I have reason for believing that a choir in which ladies are vested in surplices may be met with at the church of St. Luke, Bristol Road, Birmingham. The vicar, the Rev. W. B. Wilkinson, would no doubt be happy to supply particulars.—Yours truly,

G. ARTHUR JOHNSON,

178, Victoria Road, Aston, Birmingham.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In reply to your correspondent from Hartlepool, asking where a ladies' church choir exists.

If he will pay a visit to the Parish Church of Skelton, two miles from Saltburn-by-the-Sea, he will there find one of the best conducted services in the kingdom; the choir includes four ladies, the costume consisting of surplice and purple velvet cap, very becoming.

I am, Sir, yours respectfully,

STRETTO.

May 11, 1889.

INCONGRUOUS PROGRAMMES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Herr Richter has for long been raising the taste of the Concert-going Briton, and it is because I am so fully aware of this fact that I ask the explanation of an incident in his Concert of the 13th ult.

We were given the treat of the "Charfreitags Zauber" ("Parsifal"), and if we may credit the audience with an ordinary amount of susceptibility they must have been worked into a state of thrilled reverence; to judge by my own feelings, I imagine some of them must have found themselves in a "religious" mental atmosphere into which the most fervid clerical oration might have failed to bring them.

Imagine, then, the bewilderment felt by some of us when, being barely given breathing time after "Parsifal," we were whisked off into a Wedding Song and Dance Song (Fantasia) by Glinka! If at the end of a choral service in St. Paul's Cathedral a band of Christy Minstrels were introduced into the choir, to perform in their usual style, it would not be more incongruous.

Surely by this sort of "inconsequent sequence" Herr Richter is teaching us to separate music and mind—or soul—and telling us to let our ears be tickled by sweet sounds without meaning? I do not mean to detract from the merits of the Glinka work—it may be a most excellent work *in its place*; but what I maintain is, that a Richter Concert at which the "Charfreitags Zauber" is performed, is *not* its place. That Herr Richter gives us less Wagner than usual is a fact deplored by many of us, and we do entreat him at least to let us enjoy the amount he does give us, and not to ruin our musical digestions by making us whirl about in dances after a Wagner feast.—I remain, &c.,

May 16, 1889.

K. C. P.

PIANOFORTE AND STRINGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The above designation is often given now on programmes when a quartet or a quintet is to be performed, but it is far from logical, considering that a grand pianoforte has at least 233 strings to the four of a violin. Would it not be better to say Quartet (or as the case may be) for Pianoforte and Bow-instruments? People live in these days in a continual hurry, and to save time and trouble the most absurd paradoxical expressions are used. We smile at the old (but correct) titles: Concerto for Pianoforte, two Violins, Viola, Violoncello, Contra-basso, two Flutes, two Oboes, &c., and we put Concerto for Pianoforte and Orchestra, forgetting or ignoring that Orchestra is the place occupied by the musicians, and not an assembly of them, *ὀρχήστρα* being derived from *ὀρχήστις*, a dancer. Smith, in his dictionary, says about orchestra: "The part of a theatre or other public place appropriated to the musicians. In the Grecian theatres, the orchestra was a circular level space between the spectators and the stage, and was used

by the chorus for its evolutions and dances. In the *Roman theatres* it was no part of the scene, but was situated in front of the stage, and was occupied by Senators and other persons of distinction." Would it not be ridiculous to invite "a house" to a party when meaning the people who live in it? The word "concerto" on a programme would be sufficient, as its real signification means singing or playing in company.—I am, Sir, yours truly,

E. SILAS.

8, St. Lawrence Road, Notting Hill, W.,
May 14, 1889.

PATENT INTELLIGENCE.

DURING the past few weeks the following Inventions connected with music have been registered at the Patent Office, the list being specially compiled for THE MUSICAL TIMES by Messrs. Rayner and Cassell, Patent Agents, 37, Chancery Lane, from whom all further information concerning Patents may be had gratuitously:—

674. Improved T Angle and Musical Staff Rule. Ralph Cross, April 23, 1889.
6820. Improvements in Covers for Holding Sheets of Music or other Matter. J. G. Cox, April 24, 1889.
6919. Apparatus for Turning Over the Leaves of Music Books. C. Menchen, April 25, 1889.
7219. Improvement in Music Desks and Panel Fronts of Pianofortes and American Organs. W. H. Chignell, April 29, 1889.
7249. An Improved Method of Printing Musical Notes and the Like. G. Schebel and W. Enderlein, May 1, 1889.
7371. Improvements in Apparatus for the Manufacture of Note Pin or Music Plates for Mechanical Musical Instruments. N. P. Davison, May 4, 1889.
7782. Improvements in Banjos. Arthur Tilley, May 9, 1889.
7850. An Improved Music-stand and Holder for Music. J. J. Hodgson, May 10, 1889.
7855. A New and Improved Method of Recording the Notes played by Performers upon Keyed Musical Instruments during Impromptu Performances. J. Mackie, May 11, 1889.
7921. Improvements in Revolving Musical Instruments. W. Brierly, May 13, 1889.
7974. Improvements in Apparatus for Turning the Leaves of Music on Pianos. E. Edwards, May 16, 1889.
8087. Improvements in Flutes, Piccolos, Clarinets, Oboes, and other similarly constructed Instruments. C. A. Drake, May 18, 1889.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CECILIA.—The Clavi-Harp may be obtained of Mr. Thos. Slater, 52, Lee Park, Blackheath, S.E.

E. E. E.—1. The College of Organists certainly does permit the holders of its diplomas to wear hoods. The use of the gown is also open to question. 2. If an organist knows how to play, the question of his religious views does not interfere with his capacity. The Churchwardens and Clergy of the Church of England would certainly give preference, in the case of an appointment, to a member of their own communion.

K. C. PORTAL.—There is a book called "Harmonies of Sound and Colour," by F. J. Hughes, published in 1883, which may serve your purpose.

PROGRESS.—Write to Messrs. Broadwood, Great Pulteney Street, W.

WESTWARD HO.—The composition is by William, not Thomas, Horsley, and is still in MS. The copy belonged to the late George Cooper, and at his death it was probably sold.

WREXHAM.—In the notice of the National Musical Association for Wales, it was stated last month, page 305, that ten papers were to be read at the Eisteddfod at Brecon. It should have been two.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHTON-UNDER-LYNE.—On the 5th ult., Gaul's Sacred Cantata *The Holy City* was performed in the Parish Church by the choir, assisted by the Philharmonic Society. The soloists were Miss Herod, Miss Morris, Mr. Moody, Mr. Beaumont, and Mr. Schofield. Mr. Irvine Dearnaley presided at the organ, and Mr. Castle conducted.

BASINGSTOCK.—At the second Concert of the season, given by the Basingstoke Harmonic Society, which took place on April 30, an original Cantata, entitled *Horsa*, for solo voices and chorus, was produced. The libretto is written by Mr. L. B. Goldman, and the music by Mr. W. H. Liddle, Organist of the Parish Church and Conductor of the Society, both being residents in the town. The plot shows that *Horsa*, the new King of Erga, in defiance of the gods, Odin and Thor, set out to bring a bride from the Isle of Stendland. He disregarded their warnings, and was wrecked with his bride on his homeward journey; but repentance following, he was allowed immortality with his bride and kingship beneath the sea. Mrs. Vinycomb sang the soprano song, "Gentle south winds," one of the gems of the evening, most effectively. Mr. J. W. Page took the part of *Horsa* and Mr. D. Price that of *Aegir*. The chorus sang well. Mr. W. H. Liddle conducted; and, with Mr. L. B. Goldman, was recalled at the close of the Cantata, which was a most decided success. Miss K. A. Liddle (Newcastle) and Mr. F. W. Webster (Windsor) accompanied most efficiently on the pianoforte and harmonium respectively. The second part of the programme was miscellaneous, noteworthy features being Miss Hunt's rendering of *Saraband* and *Tambourin*; by Leclair; and a Quartet for two pianofortes, *Andantino* and *Mazurka* (Chopin), by Miss Liddle, Mrs. Vinycomb, Mr. Liddle, and Mr. F. W. Webster.

BEDFORD.—The Musical Society gave the second Concert of the season on the 23rd ult., at the Corn Exchange. The performers were Messrs. E. Hallpenny, M. E. Woolhouse, Thorngood, Zerbin, Haydn Clara Samwell, Madame Bellas, both of Newcastle; Mr. T. Richardson, Tufnail. The Concert commenced with Gade's Cantata *The Crusaders*. The choruses were well sung, and the members of the orchestra may fairly be congratulated on their performance. The Conductor was Mr. P. H. Diemer. Mendelssohn's Overture to *Kuy Blas*, Rossini's "Non più Mesta," Part-song, "Dewdrops," composed by Mr. Diemer for the choir of Haileybury College; the two last movements of Schubert's grand Quintet in A, a Part-song of Mendelssohn's, the March and Chorus from *Tannhäuser*, with other works, formed the rest of the programme.

BERWICK-ON-TWEED.—On the evening of the 6th ult. the members of the Choral Union gave their twentieth annual Concert in the Corn Exchange. The work performed was Handel's *Samson*, the chorus rendering their part of the work with vigour and precision. The soloists were Miss Sneath and Miss Bellas, both of Newcastle; Mr. T. Richardson, Berwick; and Mr. Duncanson, of Durham Cathedral. A small but very efficient orchestra played the accompaniments. Miss Barker presided at the organ, and Mr. Barker, who has directed the Society from its inauguration, was the Conductor.

BOURNEMOUTH.—Sullivan's Cantata *The Golden Legend* was given at the New Town Hall, on the 8th ult., by the band and chorus of the Philharmonic Society—numbering 250—assisted by Madame Nordica, Madame Enriquez, Mr. Iver McKay, and Mr. Robert Grice; the leader of the orchestra being Mr. Charles Fletcher. The chorus singing was good, and the efforts of the band contributed greatly to the enjoyment of the work. Mr. G. D. La Camera was the Conductor.

BRIDGNORTH.—A Recital of sacred music, consisting principally of solos and choruses by Handel and Haydn, was given in the Parish Church of St. Mary Magdalene, on Tuesday evening, the 21st ult. Mrs. Glover-Eaton sang the solos "With verdure clad" and "I know that my Redeemer liveth." Mr. J. Harris, Organist of Hayley Parish Church, Stourbridge, presided at the organ, and gave as solos Bach's Prelude and Fugue in C and Mendelssohn's "Cornelius" March. Mr. J. Simpson, Organist of the Church, conducted the Recital, and the augmented choir of ladies and gentlemen sang at the close Handel's "Hallelujah" Chorus.

BURNLEY.—Stainer's Cantata *St. Mary Magdalen* was given in Yorkshire Street Chapel, on the 5th ult. The solos were entrusted to Misses Falkner and Dews, and Messrs. Blacow and Kinnell, the honours being carried off by Miss Dews. The chorus singing, both as regards tone and style, was good, the tenors and basses deserving special praise. A small band, led by Mr. Booth, gave the accompaniments, the playing of Mr. Myerson on the oboe being one of the features of the performance. Mr. Fickles acted as Conductor and Mr. Jackson as Organist.

CAMBRIDGE.—On Thursday, the 2nd ult., a performance was given by the Choral Union of *Ars and Galathea* and a miscellaneous selection, in the Guildhall, when a large audience assembled. The soloists were Miss Robertson, Lady Ramsay, Mr. H. Hagyard, Mr. J. W. Fell, Mr. W. H. Wing; solo organ, Mr. F. Dewberry, Mus. B.; solo violin, the Rev. F. W. Hudson; Conductor, Mr. Wm. Dewberry, Mus. B.; the band being augmented by a contingent from the Italian Opera. The performance of the solo parts, particularly by Miss Robertson and Mr. Hagyard, met with unqualified approval; and in the second part Mr. Hudson, Lady Ramsay, and Mr. Wing were very successful.

CHIGWELL.—On Thursday evening, the 16th ult., the new organ, which has been erected in the church by Messrs. Hill and Son, of London, was opened with evening service, followed by a Recital. The choir was augmented by members from Ilford and Loughton, and numbered eighty-eight voices.

CROYDON.—The Choral Society, under Mr. F. Cambridge, the Organist at the Parish Church, gave a Concert at the Public Hall on Monday evening, the 20th ult. The programme consisted of Stainer's Cantata *St. Mary Magdalen* for the first part, and miscellaneous selections for the second. The members of the Society were assisted by Miss Muriel Wood, Miss Lucie Johnstone, Mr. Gawthorpe, and Mr. Charles Balfour; Mr. James Twyford presided at the pianoforte and Mr. Norman Carr at the harmonium; Mr. F. Cambridge conducted, and the performance was very effective.

DEMERARA.—The Musical Society gave its thirteenth Concert in the Philharmonic Hall in Georgetown, on Tuesday evening, April 30. The chief feature in the programme was Gaul's Cantata *Joan of Arc*. The accompaniments were played by a small orchestra. The solos were sung by Miss Reeder, Miss Pinkerton, Mr. Brown, Mr. Veacock, Mr. Wight, and Mr. Semple. Altogether the Cantata was very successfully rendered. Mr. Colbeck was the Conductor. The second part of the programme comprised a miscellaneous selection of vocal and instrumental music.

DISS.—The last Concert of the season was given by the Choral Society on Thursday, the 9th ult. *St. Cecilia's Day*, by Van Bree, formed the first part of the programme, in which Miss Fusselle sang the soprano solos, the band and chorus doing their parts exceedingly well. Mr. Tuddenham was leader, Mr. Hemstock was at the pianoforte, and Mr. Pullen conducted. The second part of the programme opened with an Orchestral Sket h, composed for the band by Mr. Hemstock, which was exceedingly well played and was encored. Miss Fusselle and Mr. Henry Phillips sang some songs, and among the other pieces in the programme were a Quartet, "Antoinette," a violin duet, Adagio and Kondo Allegro (Mayseder), by Mr. Tuddenham and Miss Abbott, and a Part-song, "At the daybreak," by Dr. Horace Hill. Mr. Hemstock accompanied.

DORKING.—*Elijah* was performed at the Public Hall by the Choral Society, at the second Concert of its fifth season, on the 2nd ult. The soloists were Miss Evelyn Carlton, Miss Minnie Kirton, Mr. John Probert, and Mr. Brereton. The orchestra (thirty-three executants) was led by Mr. Lewis Hann. The chorus, numbering nearly 100, sang with precision. The Conductor was Mr. E. Withers, Organist of the Parish Church.

GOSPORT.—An attractive Concert was given here on the 1st ult. A large choir, under the direction of Mr. G. Miller, sang some glees with great taste, and among the vocalists Messrs. C. E. Pillow and Seymour Kelly won high honours for their selections.

GRAVESEND.—The Orpheus Society gave an evening Concert at the Public Hall, on the 8th ult. Several glees were well rendered by the choir, under the conductorship of Mr. Howard Moss. The chief vocalists were Miss Jessie Griffin, Miss Mary Pinerio, Miss Teresa Williams, Mr. George Clinch, and Mr. Musgrove Tufnail, with Mr. Albert Rigby, solo violoncellist. Miss Ada Moss accompanied.

GUILDFORD.—On Thursday evening, the 2nd ult., in the County and Borough Hall, Mr. Henry Smith gave a Concert. The instrumental part of the entertainment was exceedingly well chosen and was well executed. Mendelssohn's Trio in C minor (Op. 66) was rendered in an almost perfect manner by Messrs. Smith, Stanley Blagrove, and Arthur B. Blagrove. Mr. Stanley Blagrove played a violin solo (Andante and Rondo Capriccioso, by Saint-Saëns) with great feeling and taste, and Mr. Smith gave Chopin's Ballade in F (Op. 38) and an Introduction and Gavotte by Arne in brilliant style. Mr. Arthur B. Blagrove and Mr. Herbert Thorne were heard to advantage in a Romance for violoncello and pianoforte. Dunker's "La Filleuse" was performed by Mr. Arthur B. Blagrove, and Beethoven's Trio in G was given by Messrs. Smith, S. Blagrove, and Arthur B. Blagrove. Madame Enriquez was the vocalist, and she was recalled after each song. Mr. Smith is to be congratulated upon the high character of his Concert.

HALE, NEAR LIVERPOOL.—On Wednesday, the 1st ult., the Choral Society gave a Concert in the Drill Hall, the first part of the programme consisting of a selection from Farmer's Oratorio *Christ and His Soldiers*, the solos in which were taken by members of the Society; the choruses were sung steadily and brightly, while the unaccompanied quartet was given by Miss Richardson, Miss Davies, Mr. Evans, and Mr. Taylor with skill and feeling. The second part was miscellaneous, the vocal solos being contributed by Miss Evans and Mr. J. J. Mewburn Leviau. The last-named gentleman also conducted the choral portion of the programme.

HENFIELD.—A Popular Concert was given by the Choral Society on the 9th ult. when Mee Pattison's *Lay of the Last Minstrel* was performed. The solos were taken by Mrs. Warne, Miss Robertson, Mr. H. E. Hedgcock, and Mr. H. Leigh-Bennett. The accompaniment was played on the pianoforte and American organ by Miss Tabitt and Miss Caudle respectively. Mr. H. C. Young conducted. The second part was miscellaneous. The chorus had been carefully trained, and acquitted themselves admirably.

HIGH WYCOMBE.—On the 6th ult. the Choral Association gave its last Concert of the season in the Town Hall, when Sullivan's Cantata *On Shore and Sea* was performed here for the first time. The principal vocalists were Miss Jessie Griffin and Mr. Holberry Hagyard. A miscellaneous selection formed the second part, and included songs and part-songs by Rossini, Barnett, Cobb, Morley, Leslie, Fanning, &c. Mr. J. G. Wrigley, conducted, and played some pianoforte solos by Greig.

HUNTINGDON.—On Thursday, the 16th ult., in connection with the Sunday School anniversary, Farmer's *Christ and His Soldiers* was given in Trinity Church by the choir. The soloists were Miss M. Ridgley, Miss Fordham, Miss King, Miss Budds, and Miss C. Ridgley; Messrs. H. Darby, J. W. Darns, Middleton, and Goodwin. Master Claude Hunter presided at the organ and Mr. C. Bryant played the cornet obligato. Mr. Frank Clark, the Organist and Choirmaster, conducted.

HURSTPIERPOINT.—The last Concert of the season was given in the Drill Hall, on the 23rd ult., opening with Macfarren's *May Day*. A brightly-decorated May-pole, erected on the stage, helped to increase the dramatic effect. Mrs. W. J. Mobsby sang the May Queen's part with great care and much sweetness. The choruses were well rendered. The Conductor was Mr. H. C. Young. Miss White accompanied on the pianoforte and Mr. E. Sibthorpe (Organist of the Parish Church) on the American organ. Among the pieces in the second part were two choral songs, "Off to sea" (Pearson) and "Little Jack Horner" (Caldicott). Two violin solos were very well played by Mr. Crapps, jun.

IPSWICH.—At the Church of St. Lawrence, on Thursday evening, the 9th ult., the *Creation* was given with orchestral accompaniments and organ, Mr. F. Lewis presiding at the latter instrument, and Mr. Charles Cooke, the Organist of the Church, conducting. The solos were most effectively rendered by Miss Broome, and Messrs. G. King Smith, Bunn, Card, and Pick. The choruses were well sustained throughout.

KETERING.—On Monday, the 13th ult., the Kettering Choral Society gave a performance of *Eli* in the Victoria Hall, when a large audience was present. The soloists were Miss Ethel Winn, Master

Frank Lambert (of Mr. Stedman's Choir), Mr. Holberry Hagyard, and Mr. Bridson. This was the last Concert to be given by the Society under the guidance of Mr. H. G. Gotch, who for nine years has acted as honorary Conductor. The members of the Society presented him with a handsome gold watch as a mark of their appreciation of his long continued and highly valued services.

KIDDERMINSTER.—The Instrumental Society gave a Concert at the Town Hall, on Tuesday, the 7th ult., under the conductorship of Mr. Waddy. The vocalists were Mrs. Mason and Mr. G. H. Gregory; solo flute, Mr. C. S. Graves. Mackenzie's *Benedictus* was among the pieces given by the orchestra.

LEAMINGTON SPA.—The Amateur Orchestral Society gave its second Concert on Friday, the 17th ult. The programme included the Overture to *Figaro*, Selection from the *Bohemian Girl*, March "Rakoczy," and Haydn's "Farewell" Symphony, which was performed with the usual amusing effect in the Finale. The vocalists were Miss Dews and the Rev. A. P. le Maistre. Mr. Walter Warren was the Conductor.

LUTON.—The annual Musical Festival of the Chapel Street Schools took place on the 12th and 13th ult. The chorus numbered about 1,000 voices. Selections from oratorios and other music of like character were given. The Organist was Mr. A. D. Farmer, and the Conductor was Mr. Sidney Bennett.

MADELEY, SALOP.—The Choral Society gave its second Concert of this season (fourteenth year) in the Anstie Memorial Institute, on Tuesday evening, the 7th ult., Romberg's *Lay of the Bell* being the chief work. The principals for the occasion, Miss Letti Wade, the Rev. J. H. Lambert, and Mr. C. W. Fredericks, did their work well; and each of them contributed songs in the second part, nearly all of which were encored. Gaul's Part-song "Daybreak" and two other pieces were nicely rendered by the Society. Mr. Frank Watkins presided at the pianoforte, and Mr. Smart (Newport) conducted.

NEWPORT, SHROPSHIRE.—On Thursday, the 2nd ult., the Choral Society gave a popular Concert in the Town Hall. The first part of the programme comprised Van Bree's *St. Cecilia's Day*, solos by Mrs. W. W. Derrington and Miss Trubshaw. The second part opened with Auber's Overture "Le Dieu et le Bayadere," capially played by a small and efficient band led by Mr. F. Hood. They also played an Intermezzo, "Enchantress," effectively. A three-part song for ladies "The nightingale," by Gaul, was encored; the choral song (with band accompaniment) "The gallant Troubadour," by Watson, was spiritedly given. Two new songs were sung by members of the Society. Mr. J. B. Smart accompanied at the harmonium, Miss Baddley at the pianoforte, and Mr. Smart (Organist of the Parish Church) conducted.

NEWTOWN.—On the 1st ult., the Glee and Madrigal Union, under the direction of Mr. J. C. Gittins, gave an interesting Concert in the Victoria Hall, Macfarren's *May Day* forming an appropriate first part of the programme. The Cantata was very effectively performed, the recitative and song, "Beautiful May," being artistically sung by Mrs. T. J. Hicks. A tall Maypole, with floral decorations, adorned the platform and orchestra. Part II. comprised several madrigals and other vocal part music, with songs admirably sung by Mr. Maldwyn Humphreys and members of the Society, a special feature being Lachner's song, "When in the dark midnight," sung by Mrs. Hicks, with clarinet obligato played by Mr. H. Taylor. Miss S. J. Jones and Mr. A. V. Williams were the accompanists, and the latter gave, as pianoforte solo, a very creditable performance of Meyerbeer's "Coronation" March.

NORTH BERWICK, N.B.—The Scotch Cantata *Bonny Kilmeny*, by Hamish MacCunn, was given here on the 7th ult. by the Musical Society. The chorus singing was excellent, particularly the unaccompanied numbers. A glee and song, composed by the Conductor, Mr. W. Prendergast, were very favourably received.

NORWICH.—A capital programme was provided at the second of the series of three Subscription Concerts, which took place on the 16th ult. in St. Andrew's Hall. These Concerts are given by the Norfolk and Norwich Festival Society, partly with the object of enabling amateurs to hear some good choral music, and partly with a view to maintaining the efficiency of the chorus by giving them practice in public performances during the three years' interval between two festivals. The first part consisted of an organ solo by Dr. Bunnett, Handel's well-known "Occasional" Overture, the quartet and chorus "God is our hope" (from Benedict's *St. Cecilia*), and Handel's *Ode on St. Cecilia's Day*. The solo vocalists were Miss Alice Whitacre and Mr. Hirwen Jones, who both did full justice to their parts. The choruses were creditably sung. In the second part of the Concert, a Part-song by Dr. Hill, entitled "At the daybreak," Eaton Fanning's choral Ballad, "The Miller's Wooing," and Festa's "Down in a flower vale" were all sung extremely well by the chorus. Miss Alice Whitacre was also heard to advantage. The instrumental music included two clarinet solos by Mr. Lazarus. Dr. Hill conducted.

ODHAM.—The Odham branch of the Basingstoke Choral Society gave a Concert in the Assembly Room, on Monday, April 29, when Macfarren's *May Day*, Jensen's *Fest of Adonis*, and a miscellaneous selection were performed. Miss Blanche Powell was the solo vocalist, Mr. Clement Hann solo violoncellist, Miss Powell accompanist, and Mr. H. E. Powell, Conductor.

OXFORD.—A selection from *The Messiah* was sung in St. Peter-le-Bailey Church, on the 9th ult., in aid of the fund for the improvement of the organ. The chorus consisted of the Parish Musical Society, which has now increased to ninety voices. The solo singers were Mrs. W. Sherwood, Miss Lavinia Talbot, Mr. J. Wright, and Mr. A. Hill. Mr. Edgar Mills conducted, and Mr. W. L. Biggs accompanied.

PEEBLES, N.B.—On Friday evening, the 10th ult., Gaul's Oratorio the *Holy City* was sung in the Parish Church. The soloists were Masters Henry W. Jackson, J. Smith, R. Weatherston, Messrs. Bonsor and Thrilpad, of the church choir; and the chorus consisted of thirty-eight men and boys. Mr. J. J. Finlay, the Church Organist, presided at the organ.

READING.—The second Subscription Concert of the Philharmonic Society was given in the Town Hall, on Tuesday, the 7th ult., and was notable for the production of Dr. Bridge's dramatic Cantata *Calvary*, under the conductorship of the composer. A fine performance was given, the principals engaged being Miss Kate Norman, Miss Alice Lamb, Mr. Harper Kearton, Mr. Alfred Burnett (leader of the band), and Mr. J. C. B. Tibbitt (Organist). The second part of the Concert was miscellaneous, and included Haydn's "Oxford" Symphony and solos for the principal vocalists, concluding with Hamish MacCunn's Choral Ballad "Lord Ullin's Daughter," under the conductorship of Mr. W. H. Strickland. The Berkshire Amateur Musical Society gave a grand Morning Concert in the Town Hall, on Wednesday, the 13th ult., the principal works in the programme being Haydn's Mass in C (No. 2) and Lloyd's dramatic Cantata, *Hero and Leander*. The soloists were Miss Kate Flinn, Mrs. Bell, Mr. Walter Clinch, and Mr. Henry Sunman. The Amateur Orchestral Society formed the band, with Mr. Charles Griffiths as leader and Mr. Deacon as Organist, the whole being under the conductorship of Mr. J. C. B. Tibbitt.

ROCHESTER.—The fifty-first Concert was given on Monday evening, April 29, by the members of the Rochester and Chatham Choral Society. The works chosen were Dr. Bridge's Cantata *Calvary*, and a selection from Handel's *Alexander's Feast*. The soloists were Miss Marriott, Miss Lamb, and Mr. Kenningham. Dr. Bridge conducted his own work. *Alexander's Feast* was conducted by Mr. Kappey. "Revenge, Timotheus cries," was beautifully sung by Mr. Musgrove Tufnail. The air, "Softly sweet," accompanied most artistically on the violoncello by Mr. J. Norman, was well given by Mr. Kenningham, as was also "Thais led the way," by Miss Marriott.

ST. GEORGE'S, SALOP.—On Monday evening, the 13th ult., Romberg's *Lay of the Bell* was performed by the Choral Union in the National Schools. There was a large audience. Miss Bartlam and Miss Siderfin, with three members of the Society, took the chief parts in the work. The band, led by Mr. C. Watkins, played Hermann's "Golden Lyre" Overture in the second part, which was made up principally of songs. Mr. Allen, Miss Bowler, and Miss Bartlam were the chief performers. Miss Hawkins accompanied, and Mr. Smart conducted.

SANDHURST, BERKS.—The Concert of the Royal Military College Choral Society was given in the Gymnasium Hall—by permission of the Governor, General Clive—on Friday evening, the 17th ult. The first part of the Concert consisted of A. R. Gaul's Cantata *Joan of Arc*, the principal parts being sustained by Miss Kate Norman, the Earl of Shaftesbury, Mr. W. K. Peake, and Mr. F. G. Waterer. The choruses were well rendered by the members of the Society. The orchestral accompaniments were provided by the full band of the Royal Military College, the harp parts being played upon the pianoforte by Mrs. Farrant. A miscellaneous selection followed the Cantata, including songs by Major S. Jopp and Miss Kate Norman; a Part-song "Hymn to the Night" (J. C. B. Tibbitt, and Schumann's "Gipsy Life" for the chorus. The Conductor was Mr. J. C. B. Tibbitt.

SOUTHWELL.—The concluding Concert of the season was given by the Choral Society, on the 3rd ult. The first part consisted of Haydn's *Spring*, which was admirably rendered. Miss Patchett (Southwell), Mr. Longmore (of the Cathedral choir), and Mr. Lightowler were the soloists. The second part comprised solos by members of the Society, and Miss A. Wilkins, Mr. Bishop, and Mr. Stokes. Miss Calvert's pianoforte accompaniments were excellently played. The Rev. R. F. Smith's services at the harmonium also deserve acknowledgment. The second part contained four pieces for the choir, which were rendered in a manner reflecting the highest credit on Mr. Liddle, the Conductor.

UCKFIELD.—A Concert was given by the Musical Society on the 7th ult. The vocalists engaged were Miss Mary Osmond, Mrs. Seymour Kelly, Mr. Charles E. Pillow, and Mr. Seymour Kelly. Mrs. H. R. Kelly presided at the pianoforte, and Miss Cardale at the harmonium. The chief feature in the programme consisted of a Cantata, *The Rose Maiden*, composed by F. H. Cowen. The solos were well sustained, and great credit is due to Mr. H. R. Kelly for the careful training of his choir.

UTTOXETER.—Handel's *Judas Macabbeus* was given at Denstone College, on the 24th ult., by the College Glee Club. The soloists were K. F. Ritchie, H. Smith, Mr. J. M. S. Hunter, and Mr. J. Ware. The accompaniments were played by a band composed of members of the College. Mr. H. Drury (of Derby) was at the pianoforte, and Mr. R. E. Parker (Organist of the College) conducted.

WATFORD.—A large audience assembled in Oxhey Parish Church on Thursday, the 9th ult., to hear a performance by the members of the Church Oratorio Society of the first part of Mendelssohn's *Elijah*. The soloists were Miss Ryding, Miss Ethel Green, Miss Barker, Mr. Bloxham Brown, and Mr. Wilson. Mr. W. G. Wood accompanied on the organ, and Mr. Charles Marshall was the Conductor.

WHITBY.—The Choral Society gave a Concert on the 7th ult. The programme contained madrigals and part-songs of the times of Queen Elizabeth and Queen Victoria. The contrast was very instructive and was highly appreciated. Messrs. Hoggett, Hallgate, and Greenwell played some instrumental items, and Mr. Rickards sang some songs. Mr. H. Hallgate conducted.

WINCANTON.—The Choral Society finished up its meetings for the season in the Town Hall, on the 8th ult., with an open night. On this occasion the members presented a very handsome clock to their accompanist, Mrs. Knight. Mr. Hayter, Organist of St. Mary's Church and Musicmaster of the King's School, Bruton, was the Conductor, and a performance of Cowen's Cantata *The Rose Maiden* was given in a way that was creditable both to the Conductor and to the members of the Society. It is hoped that the Society may become a permanent institution in the town.

WINCHESTER.—The Choral Society gave a performance of Mendelssohn's *Elijah* at the Guildhall, on Thursday, the 9th ult. The principal vocalists were Madame Eva Scorey, Miss Mary Hickley,

Mrs. F. Brown, Mr. Walter Clinch, and Mr. Musgrove Tufnail. The band and chorus consisted of ninety performers. The choruses were sung with vigour. The orchestra was adequate to the performance. Mr. C. Gamblin was the Conductor.

YORK.—On April 28 Alan Gray's *The Widow of Zarephath* was sung in the Church of St. Mary, Castlegate, by the church choir, who achieved a very satisfactory rendering; the Choirmaster, Mr. A. McCall (of the Minster Choir), delivered the recitation in admirable style.

ORGAN APPOINTMENTS.—Mr. Arthur E. Kipps, to Holy Trinity, Greenwich.—Mr. Clarence Thompson, to Clare College Mission Church, Rotherhithe.—Mr. J. Albert Mallinson, Organist and Choirmaster to St. Chad's, Far Headingley, Leeds.—Mr. J. E. W. Lord, Organist and Choirmaster to the Parish Church, Rawtenstall.—Mr. Henry G. Morey, to St. Katherine's Church, Rotherhithe.—Mr. Herbert Townsend, to St. Luke's, Deptford, S.E.—Mr. Harold B. Osmond, Organist and Choirmaster to St. Peter's, Thanet.—Mr. G. E. Bateman, Organist and Choirmaster to St. Mary's Church, Gualford, Malvern.—Mr. John W. Potter, Organist and Choirmaster to Parish Church, Wigan.—Mr. T. Johnson, Mus. Bac., Cantab., Organist and Choirmaster to Christ Church, Summerhill, Birmingham.—Mr. Joseph H. Clough, Organist and Choirmaster to St. John's Wesleyan Chapel, Manningham, Bradford.

CHOIR APPOINTMENTS.—Mr. Arthur Edwards (Principal Bass), to St. Luke's, The Avenue, Kew.—Mr. Frederic Habbijam (Bass), to Holy Trinity, Upper Chelsea, S.W.

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STANDARD.

There is much in the work worthy of praise. Mr. Buck is technically a master of his art, and he has not wedded himself to any particular school. . . . The orchestration is admirable, being picturesque without extravagance. In several numbers a pleasant vein of melody is discernible, the best being the chorus, "O, come and see the pleasure of the Spring," the wedding chorus, and the bridal duet, in which some canonic passages are introduced with excellent effect.

MORNING POST.

Mr. Dudley Buck, though well known and honoured in America, has hitherto only been known in England by his song "When the Heart is Young." . . . Few, however, even of the admirers of that ballad were prepared to hear a work so beautiful in its treatment as "The Light of Asia." . . . The work itself possesses many qualities which tend to secure popularity. Its several portions are for the most part interesting. The choruses are vocal and effective, and as such attractive to that section of the public which delights in melody.

DAILY NEWS.

The opening chorus, the "Spring song," the four-part male chorus of councillors, and the march of Indian maidens round the *Prince's* throne, are all excellent. So to a higher degree is the delicious seven-part chorus which describes the Indian night and the "rare company of Indian girls" lulled into dreams in the Pleasure House; while in the fine scene of the temptation the composer is able to indulge in strong contrasts, and to prove his possession of real dramatic power. . . . The love duet which the *Prince* and *Yasôdhara* sing at their first meeting, and the still more beautiful duet sung by the *Prince* and his wife when he has resolved upon his "Great Renunciation," are worthy melodic gems of a purely unconventional order.

DAILY CHRONICLE.

His instrumentation is full, rich, and varied, but never departs from its proper function of illustrating the scene or situation. It does not attempt to thrust the vocal portion of the score into the background. . . . There is undoubtedly very much in the composition to admire, enough, indeed, to create the hope that American musical productions may no longer be stranger to us than the latest productions of France, Germany, or the far North.

ATHENÆUM.

In "The Light of Asia" Mr. Dudley Buck shows himself a decidedly able musician, the construction of the various numbers, the part-writing for voices, and the orchestration being alike excellent. Indeed, we cannot point to a single flaw of a technical character from first to last.

BIRMINGHAM DAILY POST.

Mr. Buck is an accomplished musician, as his scoring shows. He has also the gift of melody. His choruses are grateful to sing, and his accentuation is careful and correct. He has the power to touch the sympathies of his hearers, as the performance more than once evidenced. . . . That "The Light of Asia" has the power of impressing and pleasing an audience, the one assembled in St. James's Hall, including many prominent musicians, gave unmistakable evidence.

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Those written in March form, though not necessarily in the style of a March, embrace Nos. 1, 2, 7, 11, 12, 15, 21, 28, 39, 31, 32, 42, and 50. In that of the first movement of a Sonata, but without development, 6, 8, 16, 19, 23, 29, 36, 38, 49, 41, 44, 55; and with brief development, Nos. 9, 10, 22, 27, 48, and 53. In Minuet and Trio form, 5, 13, 20, 45, 46, and 51; or without Trio, 17, 33, 54. In Rondo form, 4, 14, 24, 26, 35, 43, 49. Nos. 13, 39, 47, and 52 are in the style of a Passacaglia upon a ground bass; while No. 3 is fugal.

No. 1.—7 pages, key A flat. Trio is Dr. Stainer's tune (230 A. & M.) as solo for right hand, while left hand plays a running 12-8 accompaniment against it. Last movement resumes first subject, with theme as tenor solo underneath it; then second subject, with theme simultaneously as pedal solo, and finally the theme harmonised in the right hand, while the first subject is played as a tenor solo under it. Not difficult to play, yet most effective. No. 2.—7 pages, key E minor and major. Trio is Dr. Dykes' tune (160 A. & M.) with a quaver accompaniment underneath it. Reprise of first subject (now in major) as tenor solo, while theme appears above it; then second subject, with theme as tenor solo below it; then, lastly, first subject on the manuals, while pedals announce the theme. Makes a dignified and deliberate Voluntary, getting utmost effect by very little exertion. Contains very explicit directions for pedaling, to enable a large use of the swell pedal to be made. No. 3.—6 pages, key E. In fugal form. Dr. Dykes' tune (190 A. & M.) given out as tenor solo accompanied. The first strain is then taken as fugue subject. The other strains episodically introduced. After dominant pedal and strettò, theme played over on loud organ in conjunction with the accompaniment of its first introduction. Any organist accustomed to play fugues will find this easy enough. No. 4.—6 pages, key C. Though this number is not in the generally accepted sense a set of variations on "St. Ann's" tune (for it is one continuous piece), the theme is kept in existence throughout in seven different ways; three of them being upon the pedals, but each time differently, and the various accompaniments are clearly indicated. No. 5.—5 pages, key E flat. Professor W. H. Monk's tunes (Nos. 94 and 209 A. & M.) are treated in this piece. The first as a tenor solo, with a moving 9-8 accompaniment against it, then, on third repetition, inverted. The second tune with independent accompaniment, which is afterwards inverted, forms the trio. A Voluntary which may be almost read at sight. No. 6.—6 pages, key E flat. Professor W. H. Monk's tune "Eventide" (27 A. & M.) is here given as tenor solo against the reprise of the first subject; then on the pedals against the second. Not difficult, but will require knowing. Character, slow and majestic, and would be spoiled by too fast a time. No. 7.—6 pages, key F. No. 23 A. & M. (2nd tune) first appears in the trio in the subdominant key, just a little concealed, and is kept up from this point to the end in various ways. This can be made an attractive Postlude without giving much trouble, and plays with the tune more than most of the others, so that it sounds more like an extemporaneous performance upon the theme. No. 8.—6 pages, key E flat. No. 193 A. & M. appears in this as second subject in the mediant key; again in the reprise in the submediant; and finally in the tonic, while pedals play the first subject. Not at all taxing to play. No. 9.—6 pages, key E flat. While the first subject is being given out the first time, the theme (260 A. & M.) appears at once upon the pedals. The second subject is 209 A. & M., and both subjects re-appear with different treatment in the reprise, after which they appear simultaneously together, the one on the pedals and the other on the manuals. Moderately easy. No. 10.—6 pages, key D minor and major. A. & M. 234, first tune, forms the second subject, and at reprise of first subject, the theme transposed to a minor key, appears on the pedals; then the second subject (the theme) re-appears in the tonic major, while the first subject forms the pedal part. Should not be taken too fast. No. 11.—7 pages, key E. No. A. & M. 223, first appears as trio, then as tenor solo at reprise of first subject, and secondly on the pedals in conjunction with second subject. Pedal work in this is very simple. No. 12.—6 pages, key G minor and major. A. & M. 287 is given out twice to make up the trio, first in harmony, then as solo. At the reprise of first subject, now turned to major, theme is started upon the pedals, but continued upon the manuals, while pedals keep to first subject. Pedals then give the theme out complete, while manuals play second subject. No. 13.—6 pages, key D. A. & M. 184, after a brief introduction, is at once harmonised for right hand, while left hand plays a flowing counterpoint against it. Theme is then taken as tenor solo, with a 12-8 accompanimental melody in the right hand, and thus forms the trio, or episodic portion. Reprise, theme on the pedals with the flowing counterpoint, which was before in the left, now assigned to the right hand; then finally the 12-8 accompanimental melody is again put against the theme, but this time as a tenor solo. Nothing intricate to play in this. No. 14.—6 pages, key C. Redhead's tune (309 A. & M.) is at once given out in detached strains upon the swell, while broad unisonal passages are played alternately with it on the great. Theme then appears straight ahead on the pedals, while manuals play a harmonised version of the unison passages, which may be called first subject. A second subject, in dominant key, allows theme to drop till the pedals take up the first subject in conjunction with it, and after the enunciation of a third and fourth subject, the theme is kept up unflinchingly till the end. Pedals are largely used in this Voluntary. No. 15.—6 pages, key E flat. On very similar lines to No. 1, but with a different disposition of the theme (A. & M. 21, second tune). No. 16.—4 pages, key B flat. Theme (A. & M. 290) is the second subject, afterwards appearing as tenor solo in conjunction with first subject, and then repeated in a slightly varied form. No. 17.—4 pages, key E flat. A diaphanous movement giving out two subjects, the second being then repeated as a bass to old "Rockingham," and followed by the first with the pedals playing the tune. A rather simple little piece. No. 18.—4 pages, key F minor. Theme (A. & M. 205) is here treated as a ground bass, after the style of a Passacaglia, and continues throughout on the pedals, against eight different accompaniments, while for a final time it is at last given to the manuals. This Voluntary can be made productive of excellent effect with but little trouble. No. 19.—6 pages, key E. A. & M. 17 forms the second subject, and is then transposed to the minor, and in addition to this it appears in the reprise, in conjunction with one subject or another, four times, in as many different ways. Makes an attractive Voluntary. No. 20.—5 pages, key B flat. A. & M. 299. The opening subject is the tune by contrary motion, repeated in the minor key in a varied form, then again in the major in a still further varied form, and with it the theme itself as a tenor solo. The trio in 9-8 is quite distinct, and has no connection whatever with the theme; but the theme occurs three times during the course of the reprise. Not difficult. No. 21.—6 pages, key G. Theme (A. & M. 79) first appears in the trio as a treble solo, with an accompanimental 12-8 melody against it, and then inverted into a tenor solo. In the reprise it appears on the pedals against both subjects, then on the manuals with the first subject below it. No. 22.—7 pages, key F. Theme ("French" or "Dunlee") is second subject in the piece, as well as in the reprise, and in addition to this the theme is placed on the pedals, as a bass to the first subject. Has clear indications for the use of the swell pedal, the pedal work being arranged to make this practicable. No. 23.—5 pages, key A. "Old Hundred," at the reprise, forms the pedal bass of the first subject, and is then raised above the second subject. One of the most effective pieces. No. 24.—5 pages, key E flat. "Franconia" is started as second subject close upon the ending of the first, the strains being divided by contrasted sentences on another manual. First subject then returns with theme as pedal bass; next the theme is given out as tenor solo, with moving accompaniment; and finally on full organ, with first subject telling out clearly as pedal bass. No. 25.—5 pages, key F minor and major. The first part is built upon rhythmical imitations of the theme (Haydn's "Austrian Hymn"), chiefly by contrary movement. A new melody is then given as second subject. Later, the theme is given out by the bass, chiefly on the pedals and in the minor form, then in the major form upon the manuals, while pedals play second subject. Should be taken in a decidedly slow time, or the effect intended will not be attained. No. 26.—5 pages, key C. This piece, constructed upon A. & M. 98, is a martial movement in rondo form, like the tune itself. After the short introduction of detached scale chords, the theme is started while the pedals and manuals simultaneously continue the detached scales, and from this point to the end the tune is continued in some form or other, so that the hymn could be sung to it as an independent accompaniment. Very effective at little cost. No. 27.—5 pages, key G minor. "St. Bride's" first appearance is as second subject; then in the major key, accompanied with the former attendant counterpoint, but with the addition of a new melody. Next, it appears on the pedals in the reprise, by way of bass to the first subject; then on the manuals with both hands, while pedals play the contrapuntal melody of the second subject. By no means difficult to play. No. 28.—6 pages, key C. "St. Matthew" attend d with some accompanimental activity, forms the trio, after which the theme forms the pedal bass of the reprise of the matter of the first part. Not so hard to play as it looks. No. 29.—5 pages, key A. A martial movement, relieved by a change of time to 6-4 at the change of key, when the theme is introduced; reprise is accompanied by theme on pedals, and at the return to the 6-4 time the theme on the manuals is accompanied by the moving counterpoint on the pedals, which before were on the manuals, and which in this latter case will need practice. No. 30.—5 pages, key E flat. "Bodford" is introduced as second subject, and then in the trio it appears as an alto part, in a piece of harmony in which it can have no prominence as it is not intended to stand out, and similarly is repeated as an unimportant bass. Final part places theme on pedals underneath the first subject, and then gives it to the right hand on a loud organ, while the left hand plays an independent melodic accompaniment of ascending and descending scale passages. Pedal work very simple. No. 31.—5 pages, key C. "Winchester New" or "Grassellus" here appears as bass to the trio, and on the pedals under reprise of the first subject. Rather brilliant in effect. No. 32.—5 pages, key C minor and major. A. & M. 302 forms the theme

of the piece, which is similar in plan to Nos. 1 and 12. The tune is heard five times, once being in the minor key. Capable of much effect. No. 33.—6 pages, key D. "Christians, awake," is given on the pedals in a varied form, as a bass to the opening subject. Theme now appears in a more recognisable form as second subject. Reprise of the first part gives the activity to the manual work, which before distinguished the varied theme on the pedals. This enables the theme to come out with unmistakable clearness through four of the strains, when it is transferred to the manuals. Moderately easy. No. 34.—5 pages, key A. "St. Michael" is first introduced by florid manual work at a change of time. Afterwards it appears as tenor solo, and then upon the pedals. No. 35.—5 pages, key D minor. "St. Mary" forms the pedal part of the first subject. In the reprise this is inverted, and the theme is also worked up with both second and third subjects. Makes a religious voluntary. No. 36.—5 pages, key G. Dr. Gilbert's popular tune "Maidstone" (A. & M. 240) is first introduced as a quick counterpoint in a different rhythm, attended with imitation, and will not attract notice, being in an under part. It then appears as pedal bass for the reprise of first subject, after which the quick counterpoint idea is repeated in tonic key. Would require but little work. No. 37.—6 pages, key D. Ewing's popular "Jerusalem the golden" tune is here treated, the different strains coming in (as tenor solo) in different keys, after the various episodes that come in between. After the strains of the theme have been thus rendered a second time, accompanied in a different way, the theme is given intact in its own key, and accompanied by the opening strains. Contains very clear instructions as to the detail of construction. No. 38.—5 pages, key D. "St. Peter" at once announced in broad unison, soft interpolations being played between the different strains. It then appears intact as pedal bass to the first subject. The reprise reverses the order, giving theme to manuals and first subject to pedals, and brings the theme also into contact with the second subject. Repetition in a different way, of the detached strain treatment, concludes the voluntary. Likely to be one of the most popular ones. No. 39.—5 pages, key D minor. A. & M. 92 is treated in this piece as a ground bass, after the style of a Passacaglia, and similar to No. 18. Somewhat easy to play. No. 40.—5 pages, key E. A. & M. 51 appears twice in this piece, firstly as pedal bass of first subject at the reprise, and secondly as an accompaniment above the melody of the second subject. Must be taken in slow time. No. 41.—5 pages, key E flat. "Abridge" forms the tenor solo of the second subject, and is afterwards used as pedal bass to the first subject in the reprise, and finally appears as upper part at the close. Decidedly easy. No. 42.—7 pages, key D minor and major. Trio first exhibits the old tune to "Jesus Christ is risen to-day" as pedal solo, accompanied in the "Alleluia"; and, at the close, the theme appears attended by the first subject. No. 43.—5 pages, key E. "Innocents" is here set somewhat after the plan of No. 4, the theme being always present. No. 44.—5 pages, key G minor. "Windor" first appears as second subject, and in the major key, then as pedal bass to first subject, and lastly as second subject in tonic, in the reprise. Rather easy. No. 45.—6 pages, key D. "London New" only appears once in the first and last parts, the middle movement being like that of No. 20, quite independent. Not difficult. No. 46.—6 pages, key C minor. "Barford." The form is akin to several like No. 12, which starts the theme in the trio, and afterwards works it with the two subjects. Will require but little preparation. No. 47.—6 pages, key G. Like Nos. 18, 39, and 47 is a ground bass treatment of the theme, which in this case is "Carey." Moderately easy. No. 48.—5 pages, key D minor and major. In this piece "St. Flavian" is introduced five times in a major and twice in a minor key, in conjunction with the various subjects. Not at all difficult to play. No. 49.—3 pages, key F. A very simple piece, and the one nearest akin to variations, though it is a continuous piece. "Winchester Old," A. & M. 62, is first given to the upper part, and then to alto solo, tenor solo, and bass solo; next to the pedals, and finally over the pedal. Could be almost read at sight by any organist. No. 50.—5 pages, key A minor and major. "St. Magnus" is treated similarly to No. 46. Theme comes out effectively at the end against the moving pedals. No. 51.—5 pages, key B flat. "Wareham" introduced as an alto part to the trio, and afterwards on the pedals in detached, then attached strains. Moderately easy to play. No. 52.—6 pages, key F. A. & M. 107 is treated upon a ground bass after the plan of Nos. 18, 39, and 47. It is worked up to a brilliant conclusion. No. 53.—6 pages, key G. A. & M. 76 only appears twice, as the pedal bass of the first and second subjects in the reprise. Somewhat pompous and martial in character. No. 54.—4 pages, key A. "Martyrdom" is here treated after similar plan to No. 17. A canonical imitation of the varied theme will be observed at the close. No. 55.—5 pages, key A. "St. Stephen" is placed as pedal bass to the first subject at the outset and at the reprise, and finally appears over imitations of the second subject.

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